

PRACTICAL
HARMONY.

Genl. M. Craddock.

Jacqueline Dredge
Bude.

FURTHER REVISED EDITION.

MCMVII.

PRACTICAL HARMONY.

A CONCISE TREATISE

(INCLUDING THE HARMONIZATION OF MELODIES)

WITH PROGRESSIVE EXERCISES.

BY

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London).*

PRICE—Paper Covers, Three Shillings & Sixpence, net.
Limp Cloth, Four Shillings & Sixpence, net.

LONDON:

JOSEPH WILLIAMS, LIMITED, 32, GREAT PORTLAND STREET, W.

[PRINTED IN ENGLAND]

PREFACE TO FURTHER REVISED EDITION.

THE special feature of this edition distinguishing it from its predecessors is the inclusion of a Supplement containing not only certain additions to the text of the work, but a further supply of exercises upon its earlier chapters.

LONDON, 1907.

PREFACE TO NEW AND REVISED EDITION.

THE call for a further edition of "Practical Harmony" has enabled the Author carefully to revise the whole of the work, and to contribute some fresh points of interest to its pages. He has also made a few modifications in the text, where such have appeared to him to elucidate the matters in hand in a more marked degree. He trusts that this new edition may meet with a continuance of the appreciation accorded to those that have preceded it.

LONDON, 1904.

PREFACE TO THE SECOND EDITION.

THE cordial reception accorded by teachers and students to the first edition of "Practical Harmony," has encouraged the Author in the belief that there was room for a work that endeavoured to set forth the principles of this important study in a concise and straight-forward manner. In this, the Second Edition, certain slight errors, inseparable from a first issue, have been corrected, and one or two additions made to the text which, it is hoped, will contribute to the completeness and usefulness of the work.

LONDON, 1895.

PREFACE TO THE THIRD, FOURTH, AND FIFTH EDITIONS.

IN these editions some foot-notes, etc., have been added which contain points of information that will be useful to the student in working the exercises in the volume.

PREFACE TO FIRST EDITION.

THE present work is an attempt to set forth in a clear and concise manner the principles of harmonic combination and progression, as exemplified in the works of the great masters.

The fact that so many excellent books on Harmony already exist makes some detailed explanation of its aims and scope necessary.

It has seemed to the author that most of the works in circulation on this important subject have either gone too far, or not far enough; that is to say, have either been elaborate theoretical treatises, quite beyond the requirements of the average student, or have been merely primers, with a more or less sketchy survey of the more important branches of the study.

The need for a work comprehensive and yet terse in style which, moreover, should aim at making the student regard the subject as essentially *practical*, as bearing on his every-day music, has been felt for some time past by the author in teaching his own pupils, and the result of this is the present endeavour on his part to meet in some degree that need.

A few words must be said as to the order in which the several subjects are presented to the student. The plan adopted has been to bring them before his notice as much as possible in the order of their frequency in actual composition. No scientific or historical accuracy as to order is claimed; but merely the practical one mentioned above, one analogous to that pursued in teaching a language, where the learner would not be given long dissertations on the etymology or the history of that language at the outset of his studies, but would first have to become familiar with its common words, phrases and idioms, with as much of its grammar as would be necessary to use these correctly. Moreover (although the author avows his adherence in most particulars to the system of Harmony first propounded by Day, and afterwards modified by Macfarren and Prout), the reader will here look in vain for arguments upon the nature and origin of chords, and indeed for *theorizing* in general.

A knowledge of the Elements of Music is presupposed in the case of a student using this book, and that elementary branch of the subject, dealing with key-signatures, the various kinds of time, intervals, etc., is not touched upon.

The *First Part* of the volume (Chapters I. to XIII. inclusive) deals exclusively with harmonies founded upon the notes of the Diatonic scales only.

The *Second Part* (Chapters XIV. to XXVIII. inclusive) treats of the use of the Chromatic scale in chord-formation.

The *Third Part* (Chapters XXIX. to XXXV. inclusive) consists of remarks upon the harmonization of melodies and unfigured basses, and should be studied concurrently with the *First and Second Parts*, as the student cannot too soon get into the habit of imagining harmonies to fragments of tune, a power constituting one of the most important steps towards musicianship; whilst the adding of melody and harmony above an unfigured bass is of the utmost value in impressing the situation of the various chords of a key upon the memory.

The figured-basses throughout the book have been especially designed with a view to their *melodic* qualities, and, to that end, have often been constructed in the shape of rhythmical Hymn-tunes, Chants, Minuets, Gavottes, Bourrées, etc. To show the possibility of writing something more than a dry succession of chords above the bass, the first one or two exercises in each chapter have the top-part given, as a model for the student's imitation.

It was the author's original intention to have included some chapters on Elementary Counterpoint; but questions of space caused an abandonment of that idea.*

Imperfections and shortcomings, no doubt, there are in the present volume; but its claim to consideration and acceptance rests on the fact that it is an honest attempt to help the student to a practical understanding of the laws that have guided composers in their writing.

Those who may wish to examine the *theoretical* aspect of the subject more deeply are strongly advised to study Dr. Ebenezer Prout's most admirable "Harmony: Its theory and practice"; Dr. Alfred Day's "Treatise on Harmony"; and Sir G. A. Macfarren's "Six Lectures on Harmony," in all of which works will be found food for much profitable thought.

In conclusion, the Author desires to express his thanks to his old fellow-student, Thomas B. Knott, for many valuable suggestions; and to his brother, Harold E. Macpherson, for his care in revising the proof-sheets of the work.

LONDON,

January, 1894.

* This subject has since been exhaustively treated in the Author's "Practical Counterpoint" (Joseph Williams).

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NOTE.—References in the text to any particular section always apply to the Chapter in which such references occur, unless otherwise specified.

DEFINITIONS NOT GIVEN LATER IN THE COURSE OF THE WORK.

1. MELODY.—Single sounds in succession.
2. HARMONY.—Sounds in combination.
3. CHORD.—Two or more notes sounded together.
4. PART.—As much as is performed by one voice at a time, or by an instrument sounding only one note at a time.
5. PART-WRITING.—The distribution of the several parts in relation to one another.
6. MOTION.—The progression of the several parts in relation to one another.
Similar Motion.—When parts move in the same direction.
Contrary Motion.—When they move in opposite directions.
Oblique Motion.—When one part moves while another remains.
7. BASS.—The lowest note in a harmonic combination, however low or however high the entire combination may be.
8. ROOT.—The note from which a chord is derived, and from which it takes its name.
9. CONCORD.—A combination satisfactory in itself, requiring no particular one to follow or precede it.
10. DISCORD.—A combination requiring some particular one to follow, and sometimes to precede it.
The term *discord* is also applied to a single note of a chord, when that note requires a special progression.
11. DIATONIC.—Consisting of notes according to the key signature. The notes, however, indicated by accidentals in both forms of the minor scale are diatonic.
12. CHROMATIC.—Consisting of notes foreign to the key signature, but which do not change the key. The Major 6th and Major 7th of a minor scale are, however, not chromatic, but diatonic.
13. ENHARMONIC.—Consisting of intervals smaller than semitones. The distinction, moreover, between notes of the same sound, but with different names (*e.g.*, B \times , C \sharp , D \flat), is said to be enharmonic.
14. CADENCE, or CLOSE.—The completion of a phrase, or rhythmical period. There are four principal cadences, viz. : the Perfect Cadence, or Full Close (sometimes termed the Authentic Cadence) ; the Imperfect Cadence, or Half Close ; the interrupted Cadence ; and the Plagal Cadence :—
(A.) The *Perfect Cadence* is when a musical phrase ends with the chord of the *Tonic* preceded by *Dominant* Harmony.
(B.) The *Imperfect, or Half Cadence* is when a phrase terminates with the chord of the *Dominant*.
(C.) The *Interrupted Cadence* takes place when the course of the music leads one to expect a Perfect Cadence, but when some other chord is substituted for that of the Tonic—usually the *Sub-median*.
(D.) The *Plagal Cadence* is when the *Sub-dominant* chord, and not that of the Dominant, precedes that of the Tonic in a final cadence.
15. MODULATION.—Change of Key.

NOTE.

The following technical names for the different degrees of the scale are used in the present volume :—

1st degree, Tonic ; 2nd, Super-tonic ; 3rd, Mediant ; 4th, Sub-dominant ; 5th, Dominant
6th, Sub-median ; 7th, Leading-note.

INTRODUCTION.

THE study of Harmony is often undertaken by the student with such a vague and imperfect idea of its educational value—and pursued often with such meagre results—that it seems to the Author worth while to insist at the outset of this volume upon a few points that appear to him to be vital to the proper realization of the benefits to be derived from this most important subject :—

- (i.) Harmony should be regarded in the light, primarily, of a training of the *ear* ; therefore, it is essential that the student should, from the very first, be taught to LISTEN with the closest possible attention to the sound of all the chords, progressions, &c., that he writes or plays. By this means he will gradually form the habit of discrimination in the right way, *viz.* : through the medium of the *ear* and not of the *eye*.
 - (ii.) It is necessary that he regard even the simplest exercises he writes as being MUSIC—not mere dry catalogues of chords ; consequently in the working of them he should give the most careful attention to their melodic and rhythmic interest. The mere “architectural” piling-up of chords upon a figured bass—so often all that is attempted—is of no more real value as a musical training than an arithmetical problem.
 - (iii.) It is most important for him to remember that the rules given to him are not an arbitrary code of musical morals compiled by any one theorist, but an epitome of the practice of generations of the greatest composers—classified and tabulated so as to be a *guide*, not a *hindrance*, to the learner, until such time as he can use his own discretion, and can safely trust his own ear and artistic judgment.
 - (iv.) Too much stress cannot be laid upon the value of the harmonization of melodies as a training for the musician. Such practice unfailingly develops the musical sense, and the Author would advise every student to spend much time upon the working of such exercises, both *at* the pianoforte and away from it.
- Finally, the student should endeavour to analyse, as far as his advancement will allow, the various chords, &c., in the music he plays or sings ; by this means he will begin to regard his Harmony study as a vital part of his every-day music—not a “thing apart,” as so often it is !

PRACTICAL HARMONY.

PART I.

DIATONIC HARMONY.

CHAPTER I.

TRIADS.

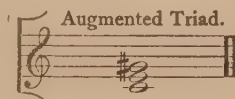
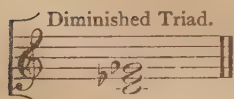
1.—A Triad is the simplest complete chord in use. It consists of a bass-note, with its major or minor 3rd, and diminished, perfect, or augmented 5th.

2.—Triads are of three kinds, each taking its name from the quality of 5th it possesses.

I. THE DIMINISHED TRIAD, including a minor 3rd and diminished 5th.

II. THE COMMON CHORD, or PERFECT TRIAD, including a minor or major 3rd and perfect 5th.

III. THE AUGMENTED TRIAD, including a major 3rd and augmented 5th.



3.—It should be carefully noted that a common chord *must* have a perfect 5th, and according as it has a minor or major 3rd, it is called a minor common chord or a major common chord.

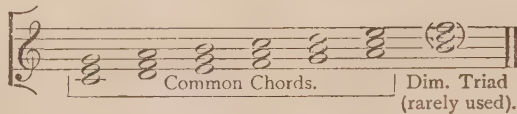
4.—Common Chords are termed Concordant Triads. Diminished or Augmented Triads are termed Discordant, or Dissonant Triads.

EXERCISE.—Write Triads of each description upon various bass notes.

CHAPTER II.

THE TRIADS OF A MAJOR KEY.

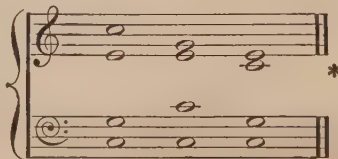
1.—If we take each note of a major scale as a root, and form a Triad upon each, we shall find that we obtain a *common chord on every degree except the leading note, which bears a diminished Triad*; (e.g. in scale of C):—



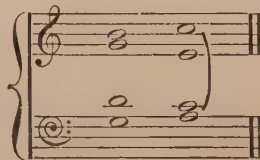
2.—On further examining the above example, it will be seen that, of the six common chords, *three* (viz., those upon the 1st, 4th, and 5th degrees) are major common chords, and *three* (viz., those upon the 2nd, 3rd, and 6th degrees) are minor common chords.

3.—As Harmony in four parts may be said to be the most general and also the most useful, our remarks for the present will bear almost entirely upon this form of harmonic combination. It will be evident that in Harmony of four parts, one of the notes of a common chord, or triad, will have to be doubled (*i.e.*, used twice in the same chord).

4.—In by far the majority of cases the best note to double when a chord is in its *direct position* (*i.e.*, with its root in the bass) is *the root*, e.g. :—



Sometimes, however, in the case of a minor common chord, especially that of the submediant of a major key, it is advisable to double the third, e.g. :—



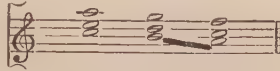
5.—The leading-note, in whatever chord it occurs, should not be doubled. If followed by the Tonic chord, it should generally ascend a *semitone*; † if followed by any other chord, the usual requirement is merely that it shall not fall :—

* It will be observed that the *upper* parts may be placed in any position, without affecting the nature of a chord, provided that the *bass* remains unchanged.

† At a perfect cadence, the leading-note *must* thus rise to the keynote.



Except (1) In a scale descending from the key-note in any part :—



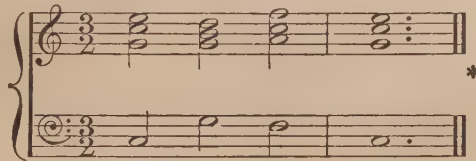
(2) When it re-appears in another part in the next succeeding chord :



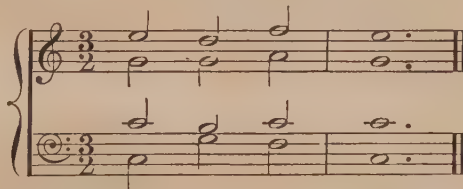
in both of which cases it may fall.

6.—The 5th of a chord may be omitted, when both root and 3rd may be doubled, or the root used thrice; but the 3rd should rarely be omitted.

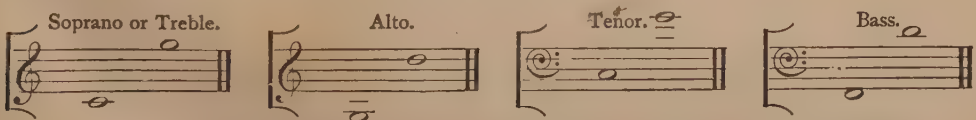
7.—When the three upper parts lie close together, at some distance from the bass, the harmony is said to be in *close position*, e.g. :—



If, on the other hand, the parts are ranged at approximately equal distances from one another, the harmony is said to be in *extended position*, e.g. :—



8.—This latter distribution is generally the better one to adopt in writing exercises in four parts, which should be regarded as four *voice*-parts, the top part being for Treble or Soprano, the second for Alto, the third for Tenor, and the lowest for Bass. The following compass should not be exceeded in each voice :—



* The wide distance between the Bass and Tenor is unobjectionable: the interval between the Tenor and Alto, or Alto and Soprano, should not exceed an octave.

PROGRESSION OF PARTS

9.—Before the student can write even the simplest exercises on Triads the following laws of part-writing must be learnt.

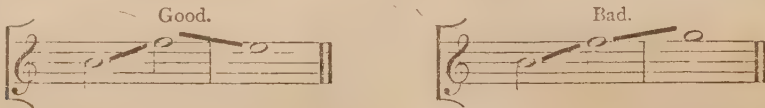
MELODIC PROGRESSION.

10.—No single part should proceed by an augmented interval, *e.g.* :—



the effect being generally rough and ungainly.

11.—A part may proceed by a diminished interval, provided that its next note is one within that interval, *e.g.* :—

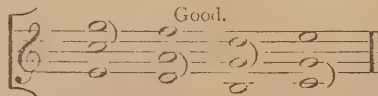


HARMONIC PROGRESSION.

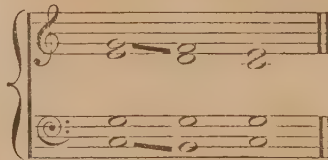
12.—No two parts may proceed in perfect 5ths with one another—*



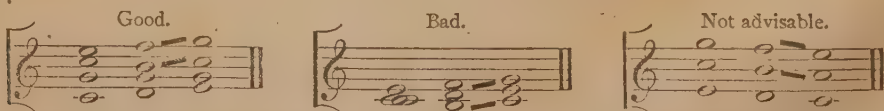
This fault is called "*Consecutive 5ths.*" The student should observe, however, that the interval of perfect 5th may occur in two or more succeeding chords without bad effect, provided that the 5ths do not appear between the *same* two parts in succession, *e.g.* :—



A perfect 5th may always be followed by a diminished 5th, as :—



A diminished 5th may be followed by a perfect 5th, provided that they do not occur between the *bass* and one of the other parts, and that the perfect 5th is the upper of the two :—

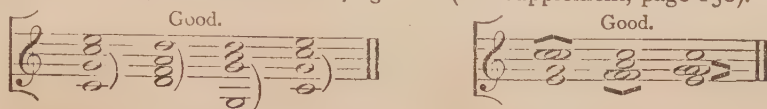


* The rule against consecutive 5ths is often broken by experienced writers with good results ; but some particular effect is always then intended ; the beginner should rigidly observe the above prohibition.

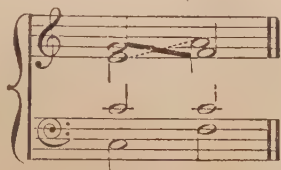
- 13.—No two parts may proceed in perfect 8ths, or unisons, with one



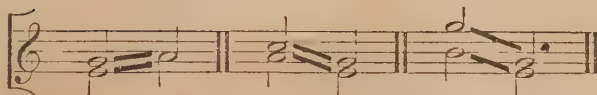
This fault is called "*Consecutive Octaves*," or "*Consecutive Unisons*." As with 5ths in two or more succeeding chords, this fault does not take place unless the 8ths or unisons are between the *same* two parts in succession, *e.g.* :— (See Supplement, page 158).



- 14.—It is not advisable that the parts should *cross*, as in the following example



or *overlap*, as :—



- 15.—In this and the next chapters the student's memory is burdened with no more rules than are absolutely necessary for a correct working of the exercises first to be given; exercises in which he will have to complete the chords indicated, by the addition of the two inner parts, *viz.*, Alto and Tenor. †

- 16.—In proceeding from chord to chord, it is generally advisable, (a) if the same note occurs in two succeeding chords, to keep that note in the *same* voice in the second chord in which it appeared in the first; and (b) to let the other parts move to the nearest notes in the following chord that may be possible, consistent with the avoidance of "consecutives"; *e.g.* :—



- 17.—If the roots of two succeeding common chords stand at the distance of a 2nd from one another, as at X in the above example, it is best to let the upper parts (at any rate, the 8th and 5th from the bass) move by *contrary motion to the bass*; otherwise there is a great danger of consecutive 5ths and 8ths.

* This rule does not apply to the doubling of a *whole passage* in octaves, as is frequently to be found in pianoforte and orchestral music, for the purpose of strengthening one particular part.

† The student must endeavour, from the very first, to realise mentally the sound of every chord and progression that he writes. Otherwise, his progress will be considerably retarded, and the usefulness of the study largely nullified.

EXERCISES ON THE TRIADS OF A MAJOR KEY.*

Each Bass-note is the root of a Common Chord.

1.

2.

Single Chant.

3.

4.

5.

Hymn Tune.

6.

* Questions and additional exercises upon each chapter in this volume will be found in the Author's "Appendix to Practical Harmony." (Joseph Williams.)

† See Sec. 5 above, Exception (1).

‡ Observe that the repetition of an 8ve, or a 5th (as here) does not constitute a case of "Consecutives," and is perfectly correct.

CHAPTER III.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

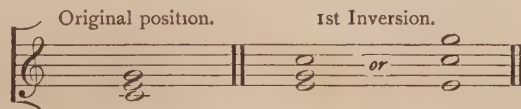
1.—When any other note of a chord than its root is placed in the bass (or lowest) part, that chord is said to be "*inverted*."

2.—It will be obvious that the number of inversions any chord may have will be always *one* less than the number of notes in the chord.

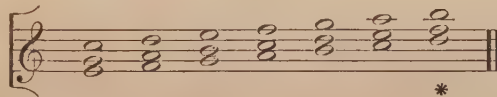
3.—A Triad, having three notes, will, therefore, have *two* inversions, called respectively its first and second inversions.

FIRST INVERSION OF TRIADS.

4.—When the 3rd of a chord is in the bass, that chord is in its "first inversion," e.g. :—

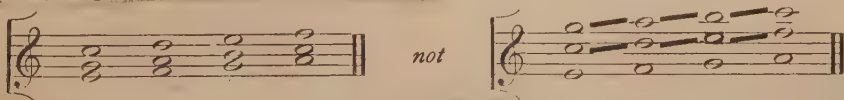


5.—All the Triads in a major key may be used with good effect in the first inversion, including the Diminished Triad of the Leading-note ; which, though dissonant in its direct position, and in that form very rarely used, is frequently met with in its first inversion, as at * :—

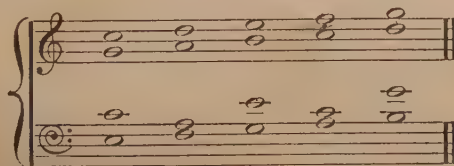


6.—These may succeed one another in any order, and may be freely used in alternation with common chords in their direct position.

7.—When two or more first inversions occur in succession, it is better that the 6th from the bass (the root of the chord) should be given to a higher part than the 3rd from the bass (the 5th of the original chord), to avoid "consecutives," e.g. :—



and when in four parts, it is usually best to place the 6th from the bass at the top throughout, and to double alternately the 6th and 3rd (or 3rd and 6th) in the two middle voices, e.g. :—



8.—Generally speaking, it is best *not to double* the bass of the first inversion of a *major* common chord, the effect usually being harsh and unpleasant.*

Not good.

Much better.

A musical score for two staves. The top staff is in treble clef and contains three chords: a C major triad (C4, E4, G4), a D major triad (D4, F#4, A4), and an E major triad (E4, G#4, B4). The bottom staff is in bass clef and contains three chords: a C major triad (C3, E3, G3), a D major triad (D3, F#3, A3), and an E major triad (E3, G#3, B3). The music is written in a simple, educational style with no accidentals other than the sharps in the D and E major chords.

9.—If, however, the doubled bass-note be approached and quitted *in both parts* by the step of a 2nd, and by contrary motion, such doubling is permissible, and often of good effect †

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The piece ends with a double bar line and repeat dots.

10.—The figures $\frac{5}{3}$ (or merely the figure 6) under or over a bass-note indicate that such bass-note bears the first inversion of a Triad. This will at once be clear if the student will count the intervals from the bass-note of a first inversion to both of the other notes of the chord, when it will be found that the *root* of the Triad becomes a 6th to the bass, and the 5th of the Triad becomes a 3rd to the bass.

A first inversion is often spoken of as a "chord of the sixth," and is very rarely figured by more than a 6, the 3rd from the bass generally being implied, *e.g.* :—

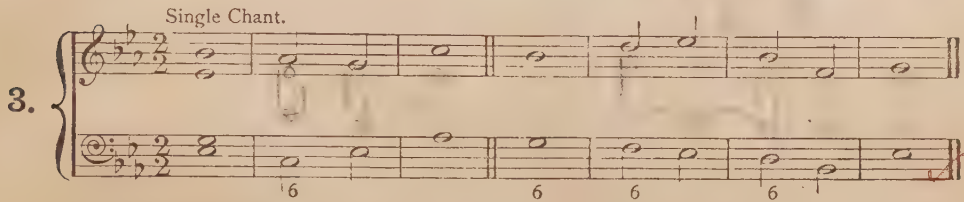
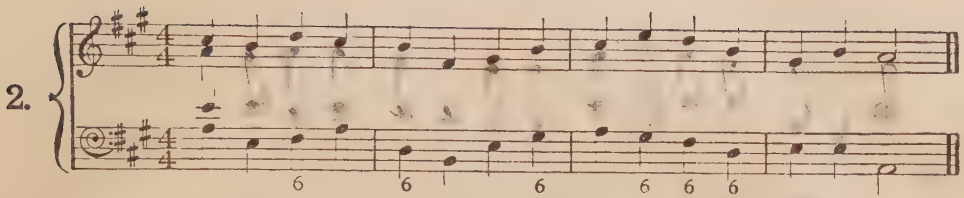
indicates

EXERCISES ON FIRST INVERSIONS OF A MAJOR KEY.

1.

* It will often be found possible (and useful) to double the bass of the 1st inversion of a *minor* common chord; and in the case of the 1st inversion of a diminished Triad, the bass-note is frequently the *best* note to double.

† The retention of the doubled note from the preceding chord, in one of the parts, also causes such doubling to be unobjectionable, e.g., :—



(See Supplement, pages 158 and 159, for further exercises).

SECOND INVERSION OF TRIADS.

12.—When the 5th of a chord is in the bass, that chord is said to be in its "second inversion," e.g. :—

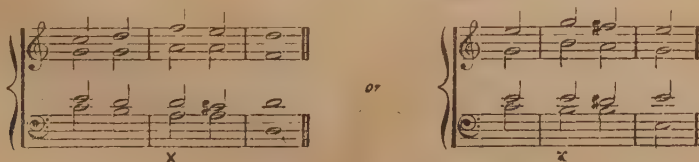


13.—All the Triads of a major key are sometimes used in the second inversion ; but, generally speaking, only three chords, viz., those of the Tonic, Sub-dominant, and Dominant, have a good effect in this inversion.* The bass-notes of these three second inversions will naturally be respectively the Dominant, Tonic, and Super-tonic.

14.—A second inversion is much less free in its progression than the direct position or first inversion of a chord. The root now being above the 5th of the Triad produces the interval of a 4th from the bass, which has much of the feeling of a discord, inasmuch as it seems to require another chord to follow it, to complete its effect. The student should play some second inversions on the pianoforte, and ascertain this for himself.

15.—A second inversion should be followed (1) by a chord upon the same

* If the second inversion of the remaining chords of a key be used, the tendency is very strong towards a change of key ; therefore, the beginner is advised to accept the above restriction for the present.



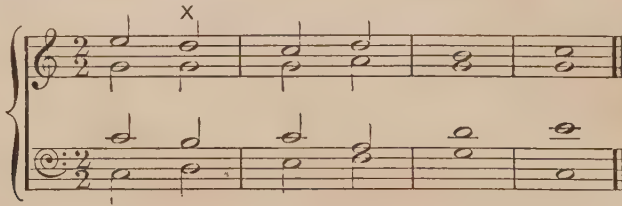
bass-note (or its octave); or (2) by a chord upon the note next above or below.*

16.—When a second inversion is followed in the first of the ways mentioned above, it is usually at the end of a phrase, and is then called a “cadential” second inversion, *e.g.* :—†



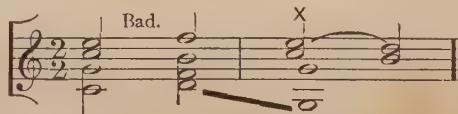
It should always, when thus followed, be on a stronger accent than the chord that succeeds it.

17.—When it is followed in the second way mentioned in Sec. 15, it is usually in the midst of a phrase, and is then called a “passing” second inversion, *e.g.* :—‡



and may occur on either a stronger or weaker accent than the chord that succeeds it.

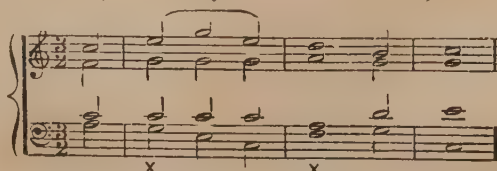
18.—The bass-note of a second inversion must not be approached *by leap* from *an inversion* of another chord, *e.g.* :—



19.—The best note to double in a second inversion is the bass-note, *e.g.* :—



* A second inversion may be followed by another position of the same chord; but as soon as the harmony changes the rule in Sec. 15 in this chapter must be carried out, as



† Nearly always found on the Dominant bass.

‡ Most frequently found on the Super-tonic bass.

20.—The figures $\frac{6}{4}$ under or over a bass-note indicate that such bass-note bears the second inversion of a Triad. The reason for this is that the *root* of the Triad becomes a 4th from the bass, and the 3rd of the Triad becomes a 6th from the bass.

A second inversion is thus often spoken of as a “chord of the six-four,” and is always figured in full, to distinguish it from the “chord of the sixth.”

21.—When a $\frac{6}{4}$ is followed by a common chord on the same bass-note, that common chord is usually figured $\frac{5}{3}$.

PROGRESSION OF PARTS.

22.—No part may proceed in 4ths *with the bass* :—

Except (i.) When the second of two 4ths is augmented, *e.g.* :—

(ii.) When the second 4th is a passing-note (*Chapter X*), *e.g.* :—

23.—If a $\frac{6}{4}$ is followed by a $\frac{5}{3}$ on the same bass-note, it is generally expedient to double the bass of the $\frac{6}{4}$, retaining the doubled note in the same part in the next chord; and to let the other two parts move downwards by the step of a 2nd, *e.g.* :—

EXERCISES ON SECOND INVERSIONS OF A MAJOR KEY

1.

6 6 6 5 6 6 6 5 4 3

2.

Minuet.

6 6 6 6 6 5 4 3

6 6 6 5 6 6 6 6

6 6 6 6 6 6 6 5 4 3

3.

Hymn Tune.

6 6 6 5 6 6 6 5 4 3

6 5 6 6 6 6 6 5 4 3

(See Supplement, page 159, for further exercises)

CHAPTER IV.

THE TRIADS OF A MAJOR KEY (*continued*).

1.—Hitherto the exercises given to the student have had both the bass and top part given; henceforward many exercises will need all three upper parts to be added. Before attempting these, however, certain directions must be carefully observed.

2.—The “outside” or “extreme” parts (*i.e.*, the top and bottom parts) may not proceed by similar motion from any interval to a perfect 5th, *e.g.* :—



Except 1st. In a progression from the Tonic to the Dominant Chord, or from the Sub-dominant to the Tonic Chord, provided in each case that the top part moves a 2nd, *e.g.* :—



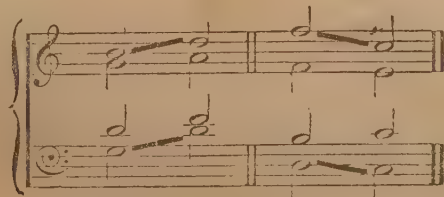
2nd. From the chord of the Super-tonic to that of the Dominant, when the bass falls a 5th, and the top part falls a 3rd.



3rd. From one to another position of the same chord.



3.—The outside parts may not proceed by similar motion from any interval to an Octave, *e.g.* :—



Except—1st, in a progression from the Dominant to the Tonic chord, or from the Tonic to the Sub-dominant chord, provided in each case that the bass rises a 4th or falls a 5th, at the same time that the top part moves a 2nd :—



2nd, when the second of the two chords is a \sharp :—



4.—The highest voice in the following exercises should be made as melodious as possible in every case; and, to that end, a greater freedom of movement is permissible than would be desirable in the inner parts.

5.—It will be well for the beginner, as far as these *inner parts* are concerned, to proceed exactly upon the same lines as in the exercises he has hitherto had to work (*vide* recommendations in *Chapter II.*, Secs. 16 and 17); bearing in mind at the same time that, even in the production of a melodiously interesting *top part*, a smoother and more flowing effect will usually be obtainable by the avoidance of large leaps.

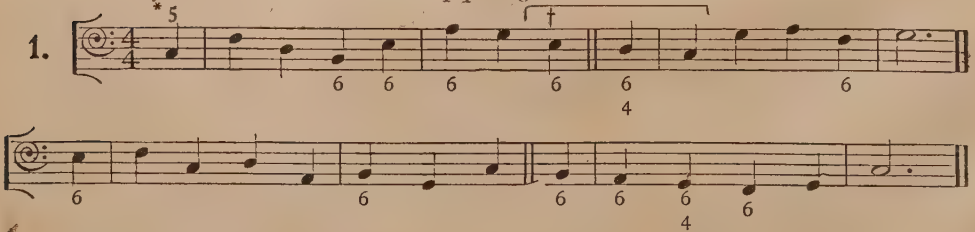
6.—Should it be found necessary to proceed by an interval larger than a 5th, it will generally be better for the next note to be one in the opposite direction :—



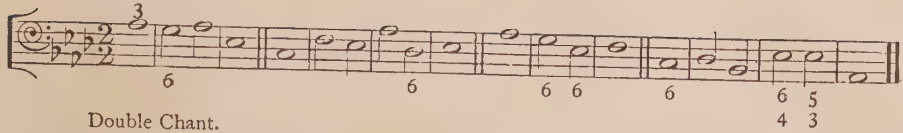
EXERCISES ON THE TRIADS OF A MAJOR KEY—Continued.

Hymn Tune.

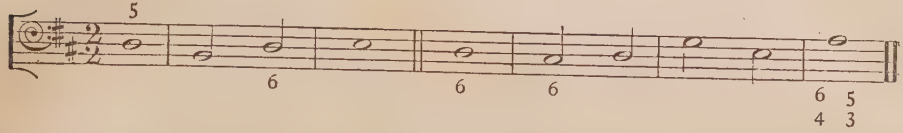
No top part given.

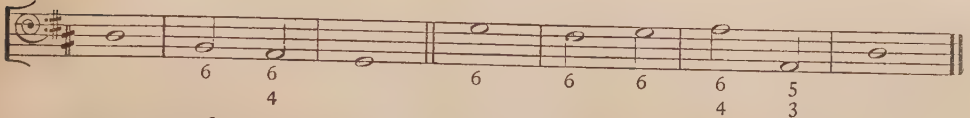


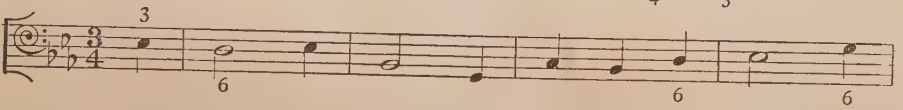
Double Chant.

2. 

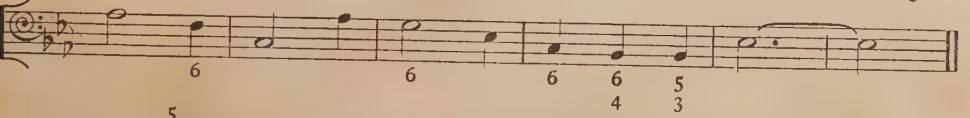
Double Chant.

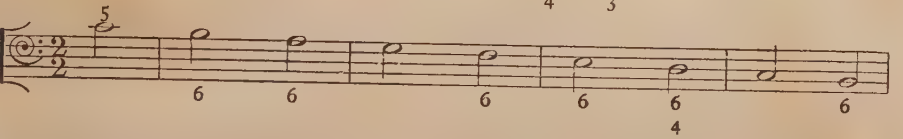
3. 

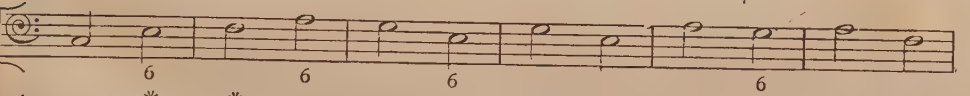


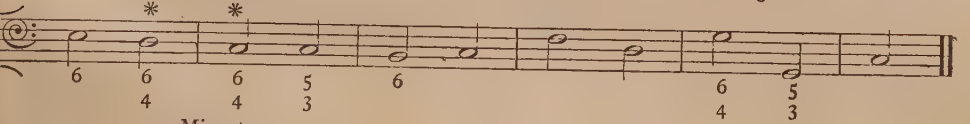
4. 



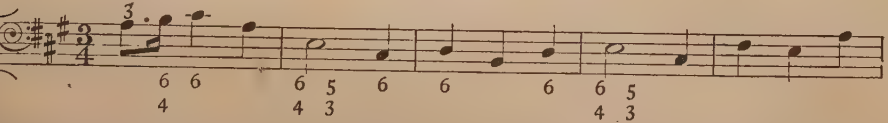


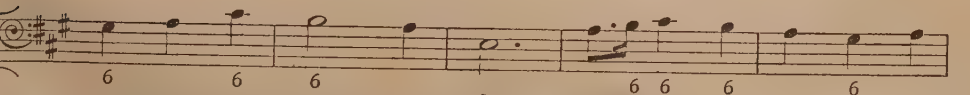
5. 

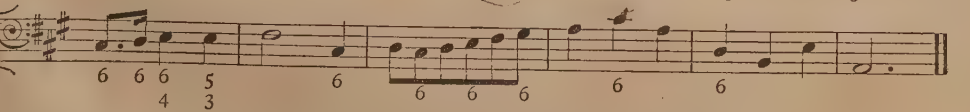




Minuet.

6. 





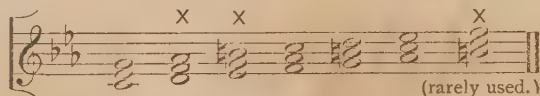
* Avoid consecutive 4ths from the Bass between these two chords.

CHAPTER V.

THE TRIADS OF A MINOR KEY.

1.—As its name implies, the Harmonic Minor Scale is the one that is used for chord-formation, and except in two instances (Sec. 9 below), all the diatonic chords of a Minor Key are founded upon notes of this scale.

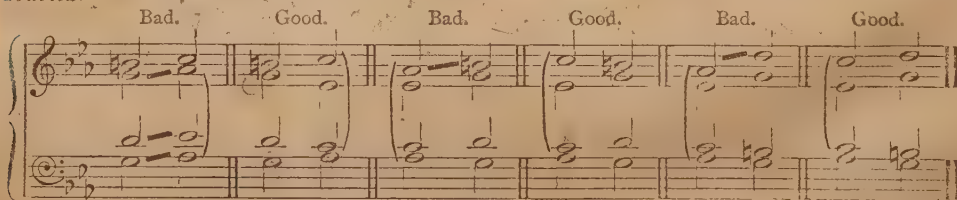
2.—If, as in the case of the Major Key (*Chapter II.*), we take each note of the minor scale as a root, and form a Triad upon each degree, we shall find that there are only *four* common chords, and that the remaining degrees of the scale bear dissonant Triads (*e.g.*, in scale of C minor):—



These latter are marked with a (X).

3.—On examining the above example, the student will find that of the four common chords, *two* are Minor (*viz.*, those upon the 1st and 4th degrees); and *two* Major (*viz.*, those upon the 5th and 6th degrees). Diminished Triads occur upon the 2nd and 7th degrees, and an Augmented Triad upon the 3rd degree of the scale. Of these chords, the common chord of the Dominant, and the diminished triad of the leading-note are identical with the corresponding chords in the Major Key (*vide Chapter II.*, Sec. 1).

4.—The rules for the treatment of the *common chords* of a Major Key will, for the most part, hold good for the Minor Key. One important addition, however, must be made to the list, *viz.*, that *when the chord of the dominant is followed by that of the sub-mediant, or vice versa, the 3rd, and not the root, of the sub-mediant should always be doubled.*



It will be easily seen that, in the above example, wherever the root of the sub-mediant chord is doubled, some faulty progression is the result; such faulty progression being remedied each time by doubling the 3rd instead.

5.—The treatment of the dissonant Triads is reserved till the next chapter (*Chapter VI.*)

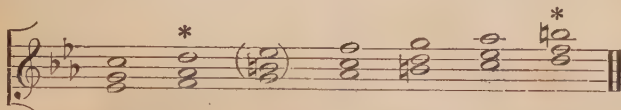
6.—Particular care must be taken in minor keys to avoid augmented intervals in the melody of each part.*

7.—A ♭, #, or ♮ under or over a bass-note indicates that the 3rd of that chord is to have a similar accidental. In the exercises now to be worked this will always be the leading-note of the key.

* The student will, in this connection, be assisted if he remembers that the leading-note in a minor key should be approached *from above*, unless it follows the 5th degree of the scale.

FIRST INVERSION OF TRIADS IN A MINOR KEY.

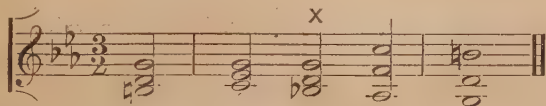
8.—All the Triads of a Minor key, except that of the Mediant, may be used as concords in their first inversion :—



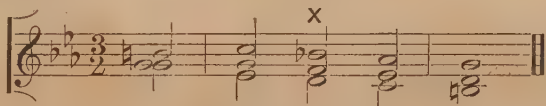
As in the Major key, any diminished Triad may be used as a concord in its first inversion ; therefore the chords marked (*) in the above example are available, although discordant in their original position. The chord enclosed in brackets (the first inversion of the augmented Triad of the Mediant) is, however, as dissonant in this as in the original position (*Chapter VI.*)

9.—In addition to the chords of the sixth already given above, there are two containing the *Minor 7th* of the scale that are frequently to be met with.

The first of these is found where the *bass* descends by step from the Tonic to the Sub-mediant, in which case a first inversion may be taken on the Minor 7th of the scale, *e.g.* :—



The second occurs when an *upper part* in the same manner proceeds downwards from Tonic to Sub-mediant, when a first inversion containing the Minor 7th of the scale may be taken on the Super-tonic bass, *e.g.* :—



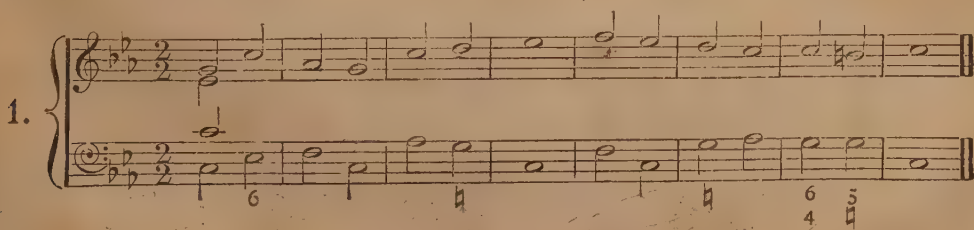
These are the most usual cases in which the Melodic Minor Scale is employed in *chord formation*. (See, however, Supplement, page 160.)

10.—A ♮, ♯, or ♭ against a figure shows that the note indicated by such figure is to have a similar accidental. This will (as in Sec. 7 above) be the leading-note.

SECOND INVERSION OF TRIADS IN A MINOR KEY.

11.—The same chords as in the Major key may be taken in the second inversion, viz., those of the Tonic, Sub-dominant, and Dominant usually ; *very* rarely those of other degrees of the scale. The treatment of the above is identical with that of second-inversions in the Major key.

EXERCISES ON THE TRIADS OF A MINOR KEY.



2.

6 4 5 6 6 4 # 6 6 6 6 6 5 #

Double Chant.

3.

6 #6 # 6 6 #

6 #6 6 5 # 6 6 5

Single Chant.

4.

6 6 6

5.

6 6 6 5 # 6 #

6 # 6 6 6 6 6 6 5 #

Hymn Tune.

6.

6 6 5 6 # 6 6

6 6 6 # 6 #6 6 5 #

CHAPTER VI.

ON THE PARTICULAR TREATMENT OF DIMINISHED AND AUGMENTED TRIADS.*

1.—The exercises given to the student hitherto have dealt exclusively with the *Concordant Triads* (*i.e.*, common chords) and their inversions. The *Dissonant* (*i.e.*, diminished and augmented) Triads, though comparatively rarely used, require a few words of explanation, so that their treatment may be understood when they are encountered in actual composition.

2.—The diminished Triad on the leading-note of a major or minor key is very seldom met with in its original position, except in sequences (*Chapter VII.*), when its treatment is the same as that of a common chord.†

3.—The diminished Triad on the super-tonic of a minor key and the augmented Triad on the mediant of a minor key are much more frequent combinations, and have special rules applicable to them. Being, as has been stated, dissonant Triads, they require, generally speaking, to be followed in a certain definite way.

4.—This fixed progression of a discord is termed its *resolution*.

5.—Each of the two discordant Triads mentioned in Sec. 3 above, requires to be resolved upon a chord *whose root is a 4th above (or 5th below) its own root*, as—

The image contains two musical examples in 3/2 time, both in a key with two flats (B-flat and E-flat).
 The first example, labeled "Dim. Triad on Super-tonic", shows a triad on the second line of the treble clef (F4, A-flat4, B-flat4) with an 'x' over the B-flat4. Below it, the resolution is shown with the root (F4) moving up a fourth to B-flat4, the third (A-flat4) moving down a second to G4, and the fifth (B-flat4) moving down a second to A4. The bass line shows the root (F4) moving up a fourth to B-flat4.
 The second example, labeled "Aug. Triad on Mediant", shows a triad on the third line of the treble clef (G4, B-flat4, C5) with an 'x' over the C5. Below it, the resolution is shown with the root (G4) moving up a fourth to B-flat4, the third (B-flat4) moving down a second to A4, and the fifth (C5) moving down a second to B4. The bass line shows the root (G4) moving up a fourth to B-flat4.

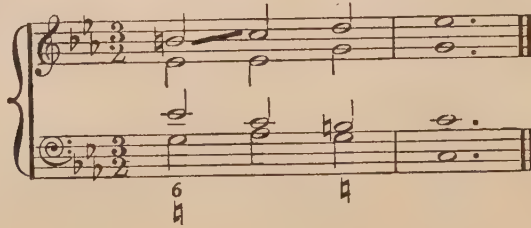
It will be seen that the 5th of the discordant Triad, which is the dissonant note, moves by the step of a 2nd in each case; the diminished 5th always resolving *downwards*, and the augmented 5th *upwards*. It is better also, if possible, to sound the dissonant 5th as a concord in the preceding chord, in the same voice. This is termed "preparing" the discord. Though not absolutely necessary, it tends to smoothness of effect. This has been done in the two examples given above.

6.—As has already been pointed out (*Chapter V.*, Sec. 8) the diminished Triads may be treated in all respects as concords when in their first inversion.

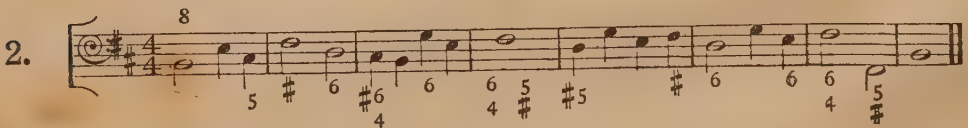
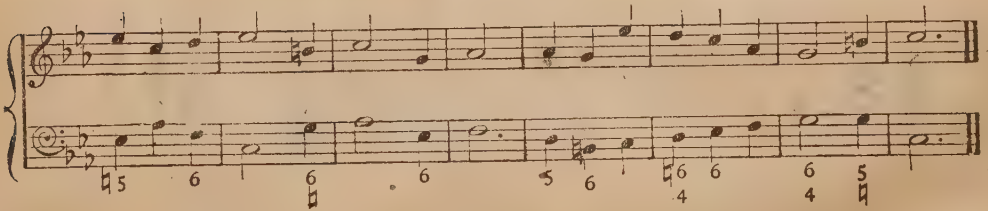
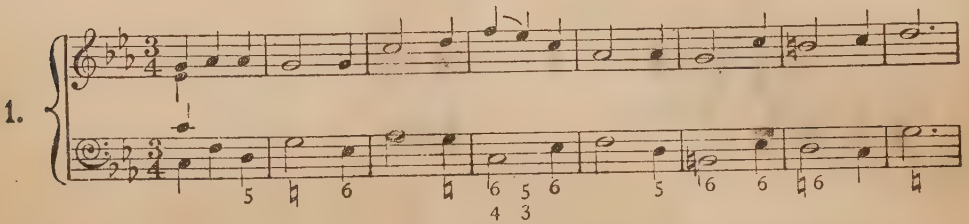
* This chapter, and the exercises thereon, may be omitted till later, at the discretion of the teacher.

† This chord is in reality part of the chord of the Dominant 7th. (*Vide Chapter VIII.*, Sec. 12.)

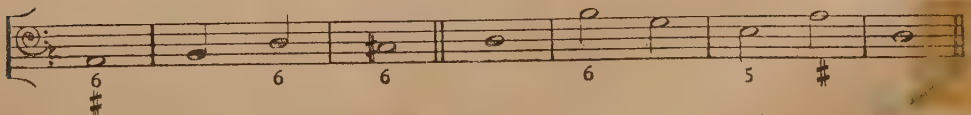
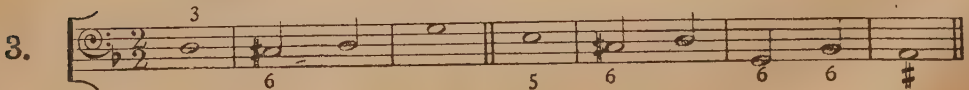
7.—The augmented Triad in its first inversion, however, should be resolved in the same manner as when in its original position, since (as was stated in *Chapter V.*, Sec. 8) it is just as much a discord in its first inversion as in its original position, *e.g.* :—



EXERCISES ON THE PARTICULAR TREATMENT OF DISSONANT TRIADS.



Double Chant.

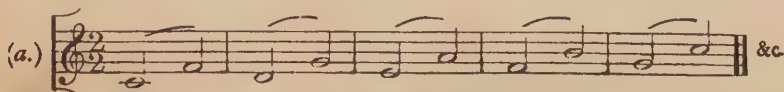


CHAPTER VII.

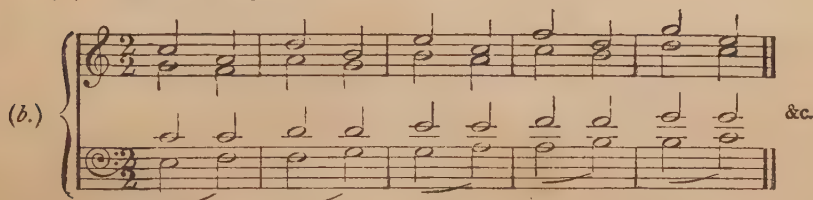
SEQUENCES.

1.—A Sequence is the repetition of a progression of melody or harmony upon other degrees of the scale, when each part in the repetitions must proceed by the same interval as in the original progression, *e.g.* :—

(1.) Melodic Sequence—



(2.) Harmonic Sequence—



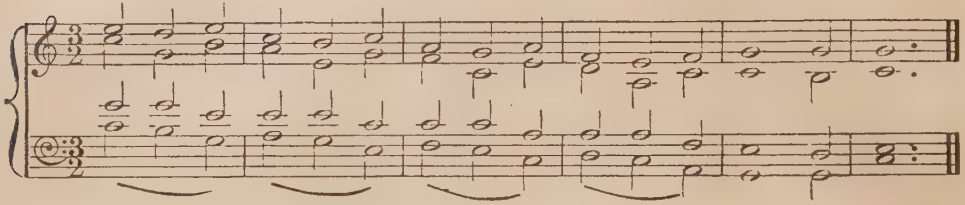
2.—It will be seen, on reference to the above examples, that the *name* of the interval in the original progression (as 2nd, 3rd, 4th, etc.), but not its quality (as major, minor, perfect, augmented or diminished) is preserved in the repetitions. It will be observed also that in the repetitions of a Sequence—

- (i.) Augmented intervals may occur in any part (Ex. *a*, Bar 4).
- (ii.) The leading-note may fall (Ex. *b*, Bar 3).
- (iii.) The leading-note may be doubled (Ex. *b*, Bar 4).
- (iv.) The diminished Triad on the leading-note of a Major or Minor scale may be used in its original position (Ex. *b*, Bar 4).
- (v.) The diminished Triad on the 2nd and the augmented Triad on the 3rd of a minor scale may be used in their original position, without reference to their special treatment as set forth in *Chapter VI*.

Let it be noted though, that these licenses can only occur *during the repetitions* of the Sequence : not in the original progression ; and that the termination of a Sequence must be without any license.

3.—The student will also hardly need reminding that if the first progression, and the junction between that and the first repetition, be correct, the rest of the Sequence will likewise be correct.

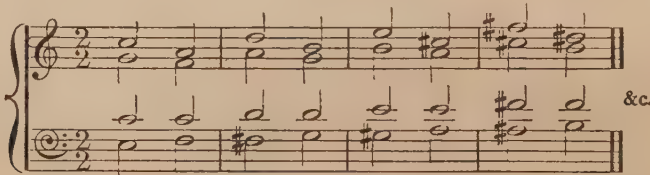
4.—The original progression may consist of two chords, or of more than two chords, and may (as will be seen in later exercises) be ornamented by passing-notes, etc., and may be on successively higher or lower degrees of the scale :—



5.—Second inversions are usually unavailable.

6.—Sequences such as have just been described (those not leaving the key) are sometimes called “Tonal” Sequences.

7.—A much rarer form of Sequence is one in which the *quality*, as well as the *number*, of the intervals is preserved in the repetitions, *e.g.* :—



This is sometimes called a “Real” Sequence. The key necessarily has to be changed at each repetition, and the effect is usually not very satisfactory.

8.—A modulating Sequence of a much more agreeable character, however, may be formed by the interchange of Major and Minor keys, *e.g.* :—

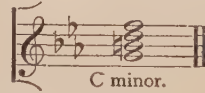
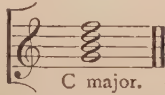


Of course, this cannot be regarded as a “Real” Sequence, as the *quality* of the intervals does not remain unchanged.

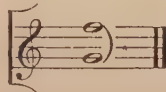
CHAPTER VIII.

THE CHORD OF THE DOMINANT SEVENTH.

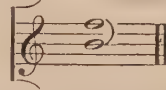
1.—The chord that will perhaps be more familiar to the student, by reason of the frequency of its use, than any other excepting the common chord, is the *Chord of the Dominant 7th*. It consists of the common chord of the Dominant of either Major or Minor key with the addition of a Minor 7th from the root, the chord being identical in both keys :—



2.—If the above chord be played upon the pianoforte, it will be noticed that it is a *discord*, requiring a certain definite, fixed progression to complete its effect. As a matter of fact *two* dissonant intervals are present in the chord, viz. :—

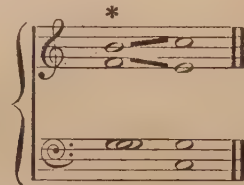
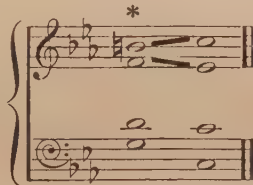
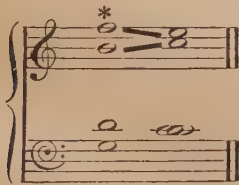


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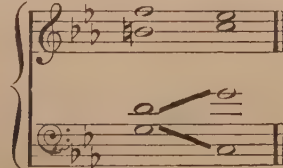
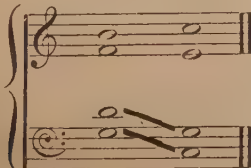


It will thus be seen that the 7th of the chord (F) forms a discordant interval not only with the root, but with the 3rd of the chord, from which latter note it stands at the distance of a diminished 5th.

3.—The chord of the Dominant 7th usually resolves upon the common chord of the Tonic, in which case the 3rd (the leading-note) must rise a semitone to the root, and the 7th fall a second (minor or major) to the 3rd of that chord, *e.g.* :—



4.—In four parts (as will be observed in the preceding example) it is impossible for the *complete* chord of the Dominant 7th and the *complete* chord of the Tonic, when both are in their original position, to occur in succession. *The 5th of one or the other chord must be omitted*, otherwise the progression will inevitably be faulty :—

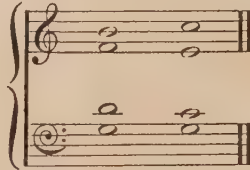


Compare these examples with those in Sec. 3.

* It will here be noticed that the 3rd and 7th of the chord of Dominant 7th move in opposite directions, fulfilling the general rules that (1) the notes of a diminished interval have a tendency to approach one another, and (2) the notes of an augmented interval have a tendency to diverge from one another.

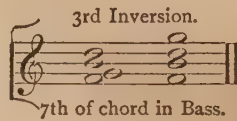
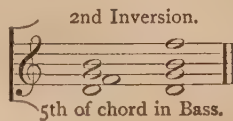
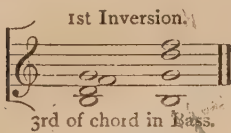
5.—Neither the 3rd nor the 7th may be doubled ; therefore, when the 5th is omitted, the *root* must be doubled

6.—If, as is sometimes the case, the Dominant 7th in its original position resolves upon the *second inversion* of the chord of the Tonic, the 5th can occur in both chords :—

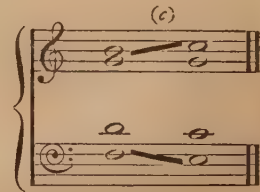
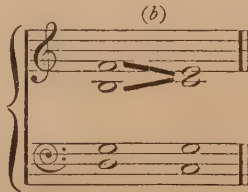
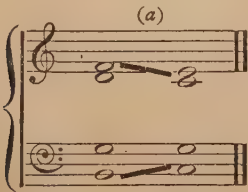


This progression, however, is somewhat rare.

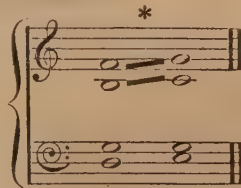
7.—The chord of the Dominant 7th, having three notes besides its root, will have (*Chapter III.*, Sec. 2) three inversions :—



8.—With one exception the dissonant notes (the 3rd and 7th) follow the same rules in the inversions as in the direct position of the chord.



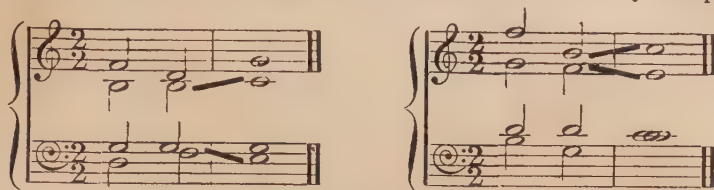
9.—The exception alluded to above (Sec. 8) occurs when the *second inversion* of the Dominant 7th resolves upon the first inversion of the Tonic chord: in this case, *and in no other*, the 7th may (and generally *should*) rise a whole tone to the 5th, instead of falling, as usual, to the 3rd of the Tonic chord, *e.g.* :—



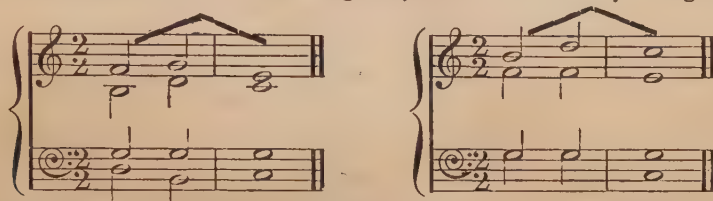
Compare this example with example (b) in Sec. 8.

* Observe that the consecutive 5ths between the Treble and Alto are perfectly justifiable here, since (*Chapter II.*, Sec. 12) it has been said that a diminished 5th may be followed by a perfect 5th, provided they do not occur between the *Bass* and one of the other parts.

10.—The notes requiring resolution (viz. 3rd and 7th) may be transferred from one part to another, provided they resolve properly in the parts in which they last appear, *e.g.* :—

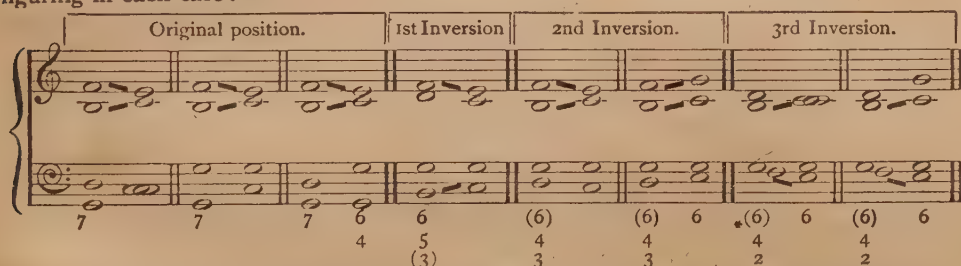


Or, so long as the same harmony continues, either of them may be temporarily omitted from the chord, provided that it resolves regularly when the harmony changes, *e.g.* :—



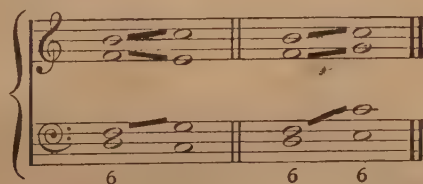
These are termed "Ornamental Resolutions" of the chord of the Dominant 7th.

11.—The following examples will show the Dominant 7th and its inversions, with the figuring in each case :—



The figures in brackets are usually omitted, the notes indicated by them being implied.

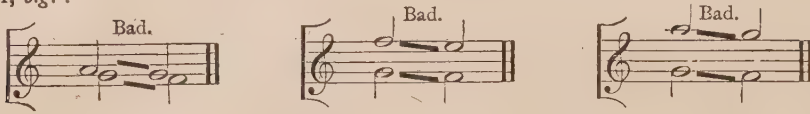
12.—It is possible to omit the root in the inversions of the chord of the Dominant 7th, when the chord will be identical with the Diminished Triad on the leading note ; but it is *very seldom* advisable to omit the root in any but the second inversion, in which incomplete form it is often found, especially in the music of older writers. The 7th may then be doubled, and is free in its progression, although one of these doubled notes generally moves by the step of a 2nd, *e.g.* :—



* $\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$ } is sometimes figured 2.

PROGRESSION OF PARTS.

13.—No two parts may proceed in consecutive 2nds, 7ths, or 9ths, with one another, *e.g.* :—



14.—No two notes next to one another in alphabetical order (*e.g.*, the root and 7th in the chord of Dominant 7th) may proceed by similar motion to an octave or unison :—



EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH AND ITS INVERSIONS.

1.

Exercise 1 is a musical exercise in 4/4 time, consisting of two systems of grand staves. The first system contains four measures of music, with fingerings (4, 2, 3, 6, 4, 2, 6, 5, 4, 3, 6, 6, 6, 4, 3) indicated below the notes. The second system contains four measures of music, with fingerings (3, 3, 4, 6, 6, 4, 2, 6, 6, 6, 7, 4) indicated below the notes.

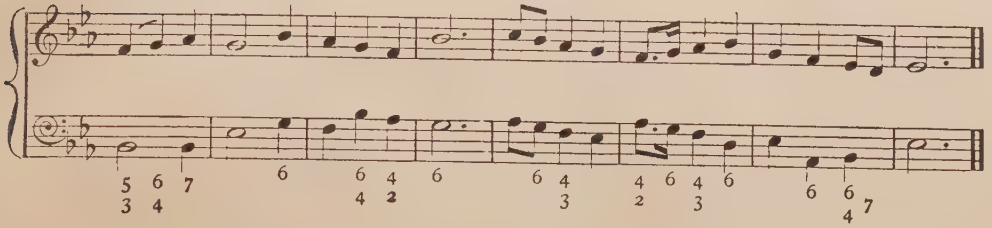
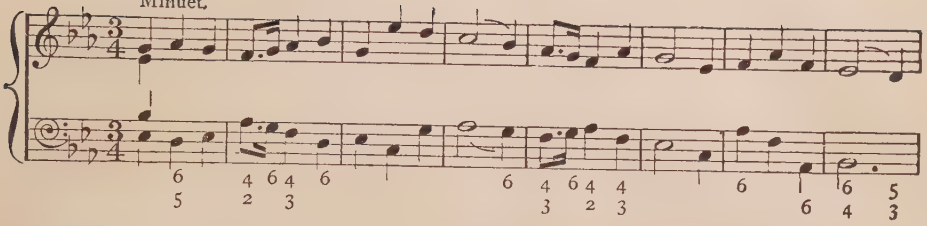
2.

Double Chant.

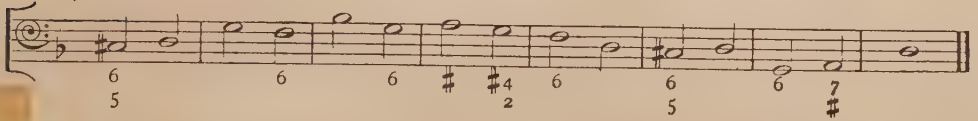
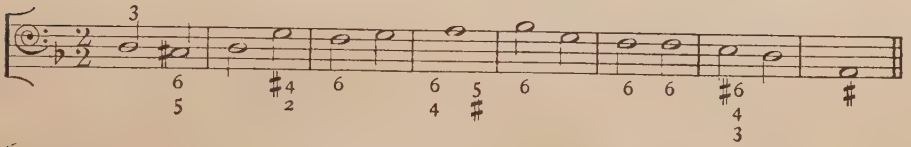
Exercise 2 is a musical exercise in 2/2 time, consisting of two systems of grand staves. The first system contains four measures of music, with fingerings (6, 5, 6, 6, 4, 3) indicated below the notes. The second system contains four measures of music, with fingerings (4, 3, 4, 2, 6, 5, 7) indicated below the notes.

Minuet.

3.

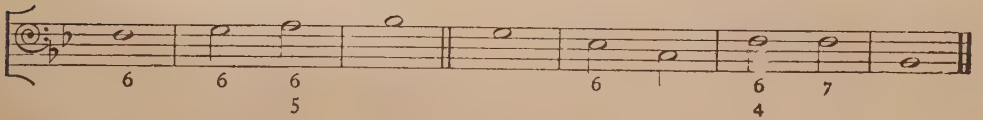
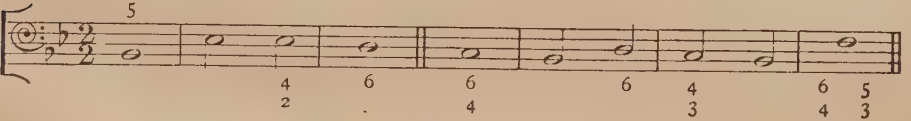


4.



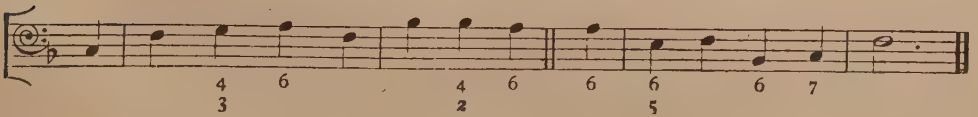
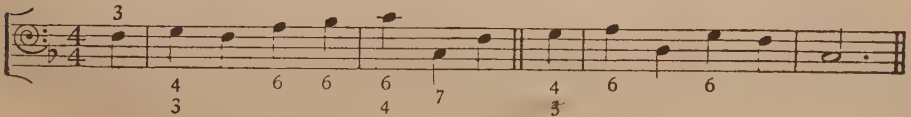
Double Chant.

5.



Hymn Tune.

6.



CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH (*continued*).

i.—Besides the resolution upon the chord of the Tonic, two other Diatonic resolutions are possible to the Dominant 7th:—

i. Upon the chord of the Sub-mediante

ii. Upon *an inversion* of the chord of the Sub-dominant.

2.—The resolution upon the *Sub-mediante* is a very usual one when the chord of the Dominant 7th is in the *original position*, and frequently forms the interrupted cadence. (*Definition 14.*)

The image shows two musical examples of the resolution of a Dominant 7th chord to a Sub-mediante chord. On the left, labeled 'In C Major', the Dominant 7th chord (G4-B4-D5-F5) resolves to the Sub-mediante chord (E4-G4-B4). The 3rd (D5) rises a semitone to E4, and the 7th (F5) falls a minor 2nd to E4. On the right, labeled 'In C Minor', the Dominant 7th chord (G4-Bb4-D5-Fb5) resolves to the Sub-mediante chord (Eb4-Gb4-Bb4). The 3rd (D5) rises a semitone to Eb4, and the 7th (Fb5) falls a major 2nd to Eb4. Both examples show the original chord and its resolution on a grand staff.

In this case, as in the resolution upon the Tonic chord, the 3rd always rises a semitone, and the 7th falls a minor or major 2nd.

The Student should notice that the 3rd of the Sub-mediante chord should *always be doubled*.

3.—The inversions of the chord of the Dominant 7th *rarely* resolve in this way.

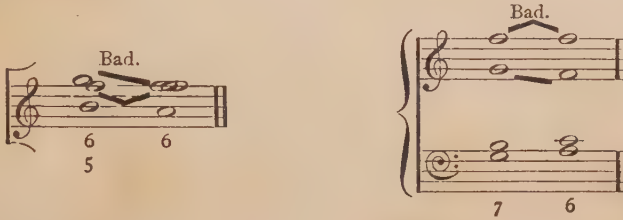
4.—The resolution upon *an inversion of the Sub-dominant chord* is a very effective one, though not so frequent as the two already mentioned. In this case the 3rd always rises a semitone, while the 7th *remains*, e.g. :—

The image shows three musical examples of the resolution of the Dominant 7th chord to the 2nd inversion of the Sub-dominant chord. The examples are labeled 'Original position.', '1st Inversion.', and '2nd Inversion.'. In each case, the 3rd of the Dominant 7th chord rises a semitone to become the 3rd of the Sub-dominant chord, and the 7th remains the same. The fingerings for each chord are indicated by numbers 1-5 below the notes.

The last inversion of the Dominant 7th scarcely ever resolves upon the Sub-dominant chord.

PROGRESSION OF PARTS.

5.—No two notes next to one another in alphabetical order may proceed by oblique motion to an octave or unison :—



An exception to this rule will be found in *Chapter VIII.*, Sec. 9.

EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH—*continued*

1.

2.

Double Chant.

3.

6 7 6 4 6 6 6 6 5 6 5 4

4 2 5 4 3 2

6 4 6 6 6 4 6 6 7

3 4 5 2 4 7

6 6 6 5 6 6 7 6 6 7

4 4 3 4

Hymn Tune.

4.

7 6 6 7 6 6 4

4 3

7 6 6 6 6 4 6 4 6 6 7 6 5

5 4 2 3 4 5 4 3

Double Chant.

5.

6 7 6 7

2

#4 6 #6 7 6 6 7

2 4 # 4 #

Pastorale.

6.

6 6 7 6 6 6 6 6 6 6

5 4 7 6 4 5

6 6 6 5 6 6 6 7

4 3 5 4 7

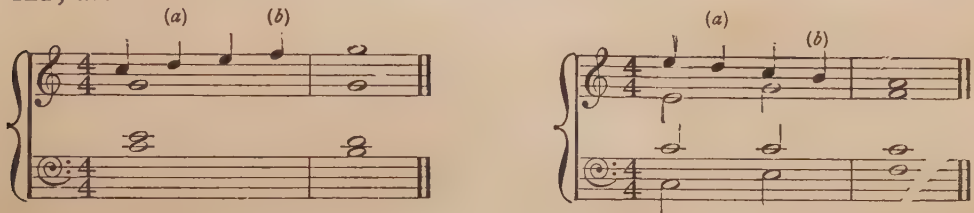
CHAPTER X.

PASSING-NOTES.

1.—Passing-notes are ornamental notes, used in passing from one note of a chord to another (as at (a) in Sec. 3 below), or from a note of one chord to a note of another chord (as at (b)).

2.—Being foreign to the chords against which they are taken, they are dissonant notes, and are often called *unessential discords*, or *discords of transition*.

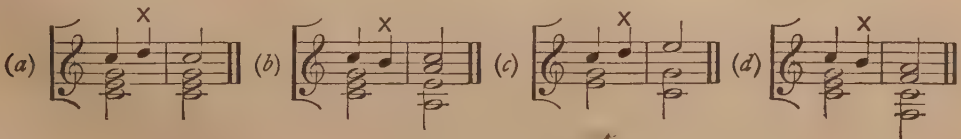
3.—Passing-notes are most frequently approached and quitted by the step of a 2nd; as:—



but often may be approached by *leap* (even of an augmented interval); as:—*



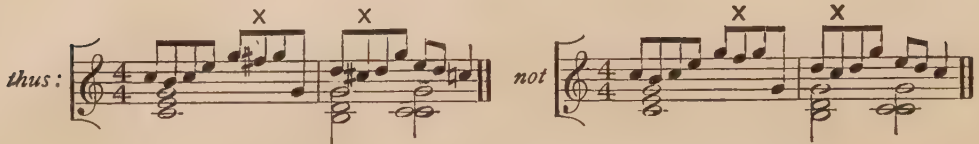
4.—Except in two instances, mentioned later (Sec. 8), passing-notes should always be *quitted* by the step of a 2nd. In this way a passing-note may return to the harmony-note from whence it started, as at (a) and (b); or may go on in the same direction in which it was approached, to another harmony-note, as at (c) and (d).



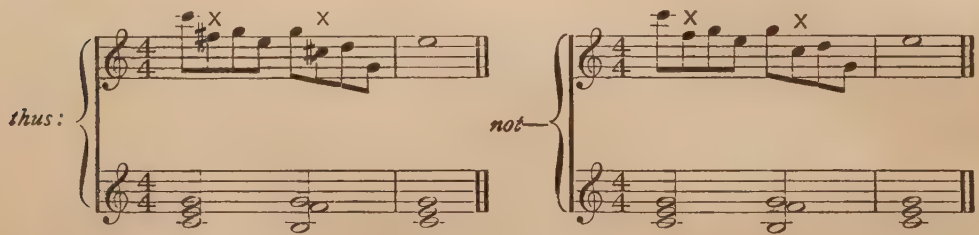
5.—Passing-notes that return to the note from which they started are sometimes called

* The student is most strongly urged, in his first exercises, always to approach and quit his passing-notes by step.

"auxiliary notes," and when they occur *below* their note of resolution, sound best at the distance of a *semitone* below that note; e.g.:—

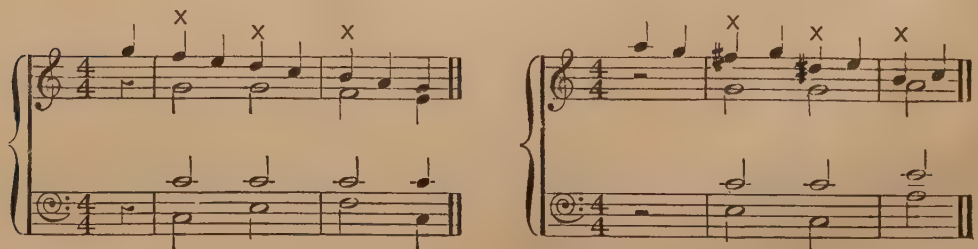


6.—When a passing-note *approached by leap* resolves upon the harmony-note next above it, the passing-note should nearly always be a *semitone* below its resolution, as in the case of the "auxiliary notes" mentioned in Sec. 5; e.g.:—



When an accidental is needed to induce the step of a semitone, a passing-note is said to be *chromatic*.

7.—Passing-notes usually occur upon less accented parts of the bar than the harmony-notes that precede them; but sometimes they occur *upon* the accent, when they are called *accented passing-notes*, or "appoggiaturas"; e.g.:—



8.—The two instances alluded to above (Sec. 4), in which it is permissible for a passing-note to *leap* are:—

- (i.) When a passing-note, instead of resolving at once, skips a *3rd to another passing-note* on the other side of the note of resolution, and then resolves upon the harmony-note between the two; *e.g.* :—



The two passing-notes are then called “changing-notes.”

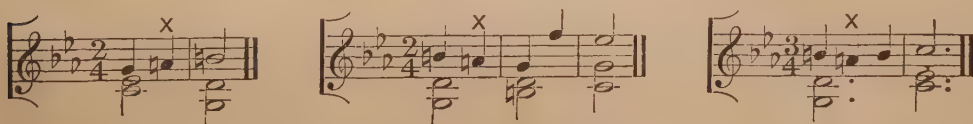
- (ii.) When in the case of two harmony-notes standing at the distance of a 2nd from one another, the passing-note a 2nd above the former skips a 3rd *down* to the latter, *e.g.* :—



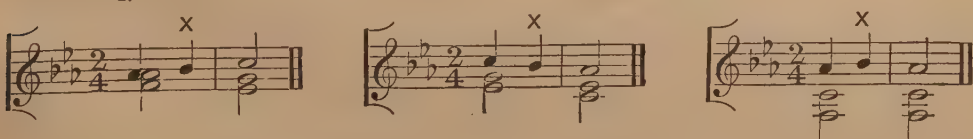
ON THE USE OF THE MELODIC MINOR SCALE.

9.—To avoid the interval of augmented 2nd occurring between the 6th and 7th degrees of the harmonic minor scale, both forms of the melodic minor scale are used for the purpose of passing-notes.

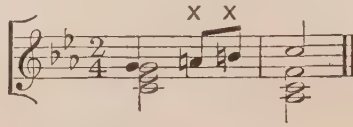
10.—The major 6th of the melodic minor scale should be used as a passing-note between the Dominant and Leading-note, when these are harmony-notes (ascending or descending); and also as an auxiliary-note (Sec. 5) below the Leading-note;



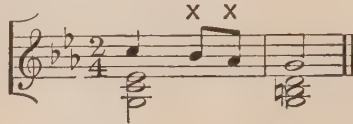
11.—The minor 7th of the melodic minor scale should be used as a passing-note between the Sub-median and Tonic, when these are harmony-notes (ascending or descending); and also as an auxiliary-note above the Sub-median;



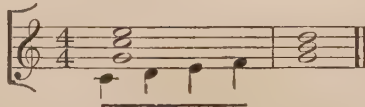
12.—When the Dominant and Tonic are harmony-notes, the passing-notes between the two *in ascending* should be the *major* 6th and 7th ;



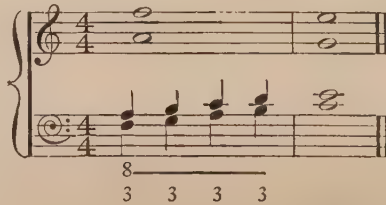
and *in descending*, the *minor* 7th and 6th.



13.—Passing-notes in the bass are indicated by lines of continuation, shewing that the chord belonging to the first note is to be retained or repeated as long as the line continues, *e.g.* :—*



Passing-notes in upper parts are rarely figured, except in slow time, or when very important to the effect, such as the following :—



PROGRESSION OF PARTS.

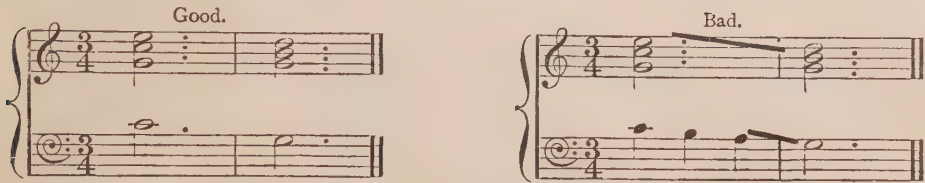
14.—The introduction of a passing-note will not correct or mollify an already faulty progression, *e.g.* :—



* These lines of continuation are used also when the bass part moves in arpeggio, while the upper parts remain, *e.g.* :—



15.—The introduction of a passing-note will sometimes render faulty a progression that, without it, is correct, *e.g.* :—



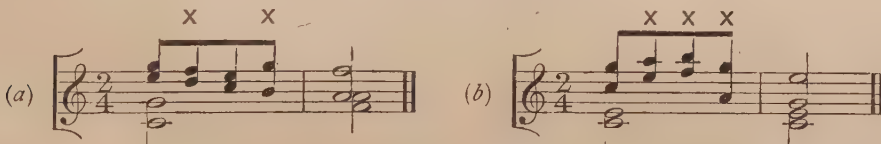
16.—It is not desirable for a passing-note to proceed by oblique motion with another part, from a second to an unison, *e.g.* :—



but it may from a 7th or 9th to an 8th, *e.g.* :—

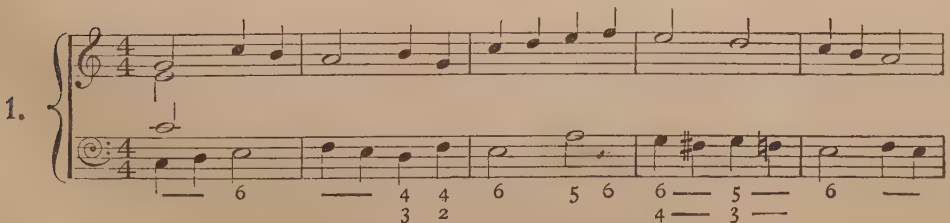


17.—In using passing-notes in more than one part at a time, or in taking a passing-note and a harmony-note together, the student should take care that the two moving parts are concordant with one another, as at (a), not discordant as at (b).

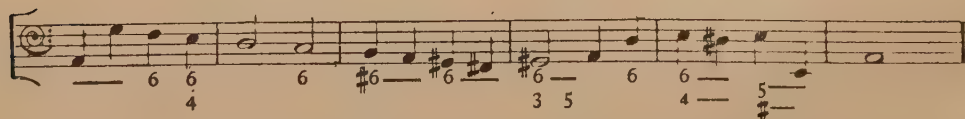
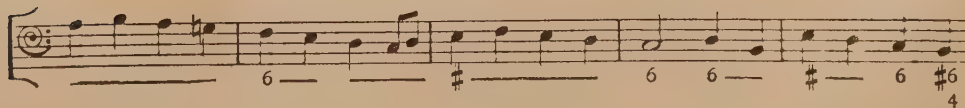
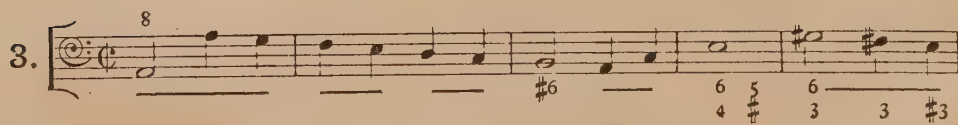
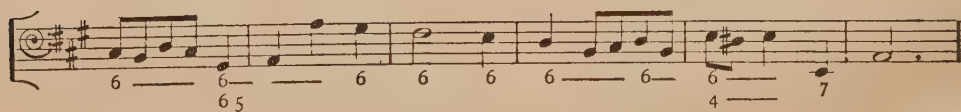
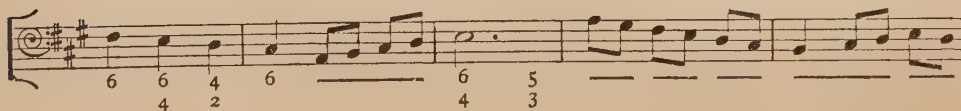
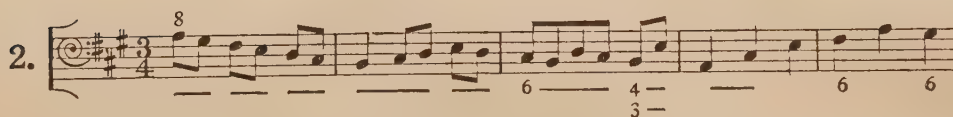
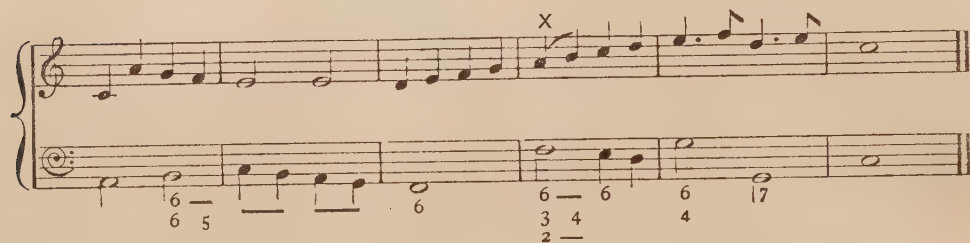
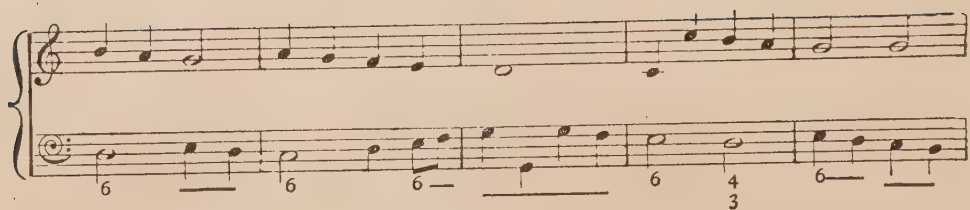


N.B.—There are exceptions to this rule (as to many others); but the beginner should rigidly observe the direction here given.

EXERCISES ON PASSING-NOTES.



NOTE.—In future exercises, passing-notes will occasionally be introduced in the bass, and the student should endeavour to include some in the upper parts. He should also re-write many of the exercises in preceding chapters, inserting passing-notes where the effect can be improved thereby.



X Accented passing-note, resolving on the real note of the harmony, B.

CHAPTER XI.

MODULATION TO NEARLY RELATED KEYS.

1.—Before proceeding to consider further harmonic combinations, it will be well for the student to work some more exercises upon the chords he has already learnt, but with the greater scope for interest and effect derivable from *simple changes of key*, as well as from the introduction of passing-notes.

2.—The present chapter will deal entirely with the modulations to *nearly related keys*,* which are as follows:—

I.—FROM A MAJOR KEY TO:—

- (a) Its own relative minor.
- (b) The Dominant major, and (c) *its* relative minor.
- (d) The Sub-dominant major, and (e) *its* relative minor.

II.—FROM A MINOR KEY TO:—

- (a) Its own relative major.
- (b) The Dominant minor, and (c) *its* relative major.
- (d) The Sub-dominant minor, and (e) *its* relative major.

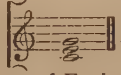
Thus, for instance, the related keys to *C major* are A minor, G major and E minor, F major and D minor; and the related keys to *C minor* are E♭ major, G minor and B♭ major, F minor and A♭ major.

3.—A modulation is effected by taking a chord not in the original key, *and following it by some other chord or chords defining the new key*. This last requirement is very important, since it must be remembered that NO SINGLE CHORD CAN DEFINE OR ESTABLISH A KEY.†

4.—The chord of the Dominant 7th, followed by the common chord of the Tonic will determine a key.

5.—A modulation can be effected *immediately* by taking a chord characteristic of the

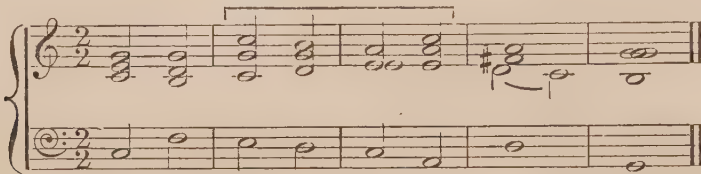
* Keys are said to be more or less *related* to one another in so far as they contain a greater or lesser number of notes or chords in common.

† If the student will take, as an instance, the single chord , he will find that it belongs to no less than five keys, viz., C major, G major, F major, E minor and F minor.

new key (generally the Dominant 7th) *directly* after a chord characteristic of the original key; e.g. :—

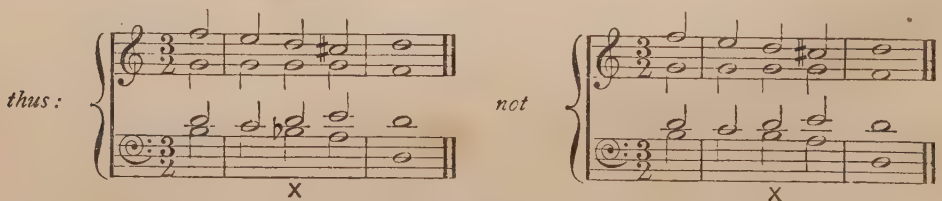


or it can be effected *gradually* by interposing between the characteristic chords of the two keys some other chord or chords common to both; *ambiguous* chords, in fact, e.g. :—



This latter form of modulation is generally the more satisfactory, being less abrupt; and it should be remembered that, as a rule, the chief charm of a well-ordered modulation lies in the gradual *leaning* towards the new key, which is thus possible.

6.—In modulating from a major key to its *Super-tonic minor* (an often very effective modulation), it is frequently advisable to introduce the *Sub-mediante* of the new key before bringing in its Leading-note.*



7.—A useful means of modulating is afforded by resolving the chord of the Dominant 7th irregularly, upon the Dominant 7th of the new key,

* It should be carefully noticed that, although a major key is so closely connected with the minor key of its Super-tonic, the Super-tonic *major* key is perhaps as remote in effect as any, and a modulation between two such major keys has usually an exceedingly bad effect.



as in the examples below. The student should be careful, in so doing, that the 3rd and 7th do not move by *more* than the step of a second.

(1.) C to A minor.

(2.) C to G.

or—

(3.) C to F.

(4.) C to D minor.

(5.) C to E minor.

(1.) C minor to E \flat major.

(2.) C minor to G minor.

(3.) C minor to B \flat major.

(4.) C minor to F minor.

(5.) C minor to A \flat major.

8.—Modulations to other than the nearly related keys, by means of chromatic harmony, enharmonic changes, etc., are reserved till future chapters.

PROGRESSION OF PARTS.

9.—When, in two succeeding chords, a note of the first is inflected by an accidental to become a note of the second, the alteration should generally be made *in the same part*, e.g. :—

The examples show two staves (treble and bass clef) in 2/2 time. In (a), (b), and (c), a note in the upper staff is inflected by an accidental (sharpened or flattened) to become a note of the lower staff, and this inflection occurs within the same part. In (d) and (e), the inflection occurs in a different part, leading to a false relation (a note sounding in two different registers).

The non-observance of this rule, as at (d) and (e) causes the fault known as *false relation*.

10.—Frequent exceptions to this rule will be found by the student in the works of good writers ; but, until more experienced, he had better observe it strictly.

EXERCISES ON MODULATION TO NEARLY RELATED KEYS.

Exercise 1 is in G major (one sharp) and 4/4 time. It shows a modulation to D major (two sharps). The exercise includes various chords and notes with fingering numbers (1-7) indicated below. Three asterisks (***) mark changing notes.

* Changing-notes.

Gavotte.

Allegro con spirito.

2.

6 1 6 5 6 7 6 4 6 6 5 6 8 7
4 3 3 5 4 3

#6 4 6 6 7 6 1 6 5 6 7 6 5
4 2 4 7 4 3

6 8 7 6 6 6 7 6 6 8 7
6 6 7 6 6 8 7

Double Chant.

3.

6 7 4 6 6 6 7
2 4 4

4 6 4 6 8 7
2 3 4 3

6 4 6 6 5 6
3 4 3

4.

6 4 7 6 6 6 5 6
3 3 4 3

6 6 6 6 7 6 6 5
4 4 4 5

b7 6 6 6 6 8 2 3
b5 4 4 6 3 4 5
4 3 7

5. Hymn-tune.

6. Hymn-tune.

* * For further remarks on the subject of Modulation, and for experimental studies thereon, the student may refer to the Author's "350 Exercises in Harmony, Counterpoint, and Modulation." (Joseph Williams, Limited.)

CHAPTER XII.

THE SECONDARY (OR DIATONIC) CHORDS OF THE SEVENTH.

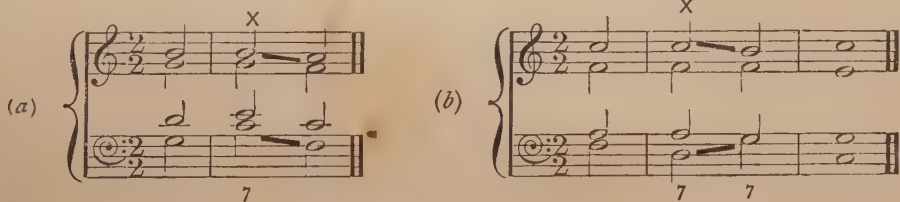
1.—It is possible to form chords of the 7th upon other degrees of a major or minor scale than that of the Dominant, such chords of the 7th, however, differing entirely from the chord of Dominant 7th in effect.



2.—If the student will compare the chord of the Dominant 7th with those on the other degrees of the scale, he will find it is the only one having a major 3rd, a perfect 5th and a minor 7th from the root. He will also notice that it has a much softer and more agreeable effect, taken by itself, than any of the others.

3.—The harsher sound of the chords of the 7th on all the degrees except the Dominant—secondary 7ths as they are usually called—led to a rule that was formerly imperative, viz., that the 7th in all such chords should be prepared, *i.e.*, sounded as a *concord* in the preceding chord, and in the same voice. Although sometimes now taken without preparation, the beginner should *invariably* adopt the above rule, as the effect is in by far the majority of cases infinitely better.

4.—A secondary chord of the 7th is resolved upon a common chord or chord of 7th whose *root* is a 4th above or a 5th below *its own root*, the 7th falling a 2nd to the 3rd of the resolution chord, *e.g.* :—



5.—In these chords the 3rd is free in its progression, and may rise, fall, or remain : in the chord of the Dominant 7th, the 3rd has to rise, since it is the Leading-note of the key.

6.—In both major and minor keys, the chord of 7th upon the Leading-note is rarely used *as such*, except in sequences (*vide* third chord in example (a), Sec. 9) ; being generally treated as part of the chord of Dominant 9th (*Chapter XVIII.*)

7.—Having (like the Dominant 7th) four notes secondary chords of the 7th have three inversions, e.g. :—

(a) Original position. 7

(b) First inversion. 6

(c) Second inversion. 3 (Somewhat rare.)

(d) Third inversion. 4 6 2 5 *

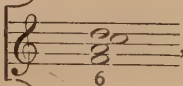
8.—In a minor key, when using the chords of 7th upon the Super-tonic and Mediant, the student should remember that the 5th of each chord should be treated as set forth in *Chapter VI.*, Secs. 5 to 7.

9.—Sequences of 7ths are frequently met with, such as the following :—

(a) 7 7 7 7 7 7

(b) 6 4 6 4 6 4 2 5 2 5 2 5

If in their direct position, as at (a), and in four parts, the 5th will have to be omitted in each alternate chord, and the root doubled.

10.—The first inversion of the 7th of the Super-tonic , is sometimes

spoken of as the “chord of the added 6th,” a somewhat misleading, though common, term. (*Vide Chapter XXI.*, Sec. 14.)

* The figuring, be it noted, is in all cases identical with that of the Dominant 7th. It should be most carefully observed that the figuring of any chord merely indicates the intervals of the chord counted from the bass-note. The student will find that many different discords are necessarily figured alike: the special degrees of the scale on which they are found, the resolution, and the context generally, must determine their nature.

EXERCISES ON SECONDARY (OR DIATONIC) CHORDS OF THE SEVENTH.

Double Chant.

1.

Hymn tune.

2.

3.

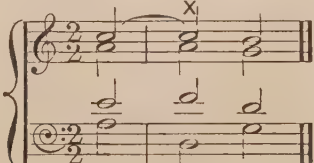
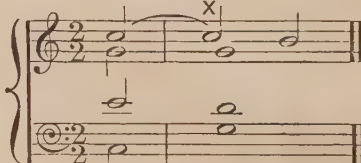
4.

CHAPTER XIII.

SUSPENSIONS.

1.—A suspension is the retaining of a note of one chord while another chord is being sounded, of which *that note forms no part*. It is, therefore, another example of an unessential discord.

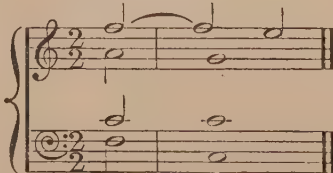
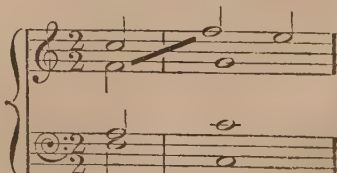
2.—A suspension differs from the chords of the 7th treated of in the preceding chapter, and from essential discords in general in two most important points:—(i.) The discord (as stated above) forms no part of the chord, and (ii.) it is resolved, *not upon a new chord*, but while the rest of the chord remains. The two following examples will make this clear.

	Essential discord.		Suspension.
(a)		(b)	

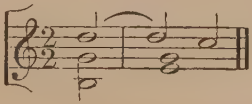
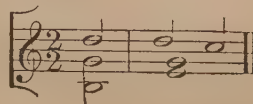
It will here be seen that the C in the second chord of example (a) is an integral part of a chord of 7th of D, and that it resolves upon a note of the next chord; whereas the C in example (b) is merely a note of the first chord held over the chord of G, simply as an ornamental note, forming no part of the chord at all, and resolving while the rest of the chord remains.

3.—Practically, any note of one chord that can descend or ascend to a note of the next chord by step of a second may be delayed to form a suspension; but the student's attention will merely be drawn to those suspensions that he is most likely to meet with, viz., the suspensions of 9th, 4th and 6th, and the suspended Leading-note. (See Supplement, pages 160 and 161.)

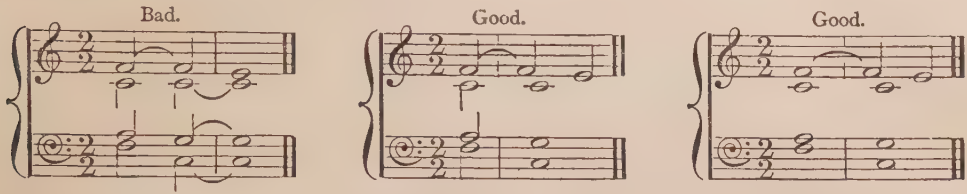
4.—A suspension must invariably be prepared, or as its name implies, *suspended* or held over from the preceding chord, in the same part in which it is to be sounded as the discord.

thus :		not—	
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It may be either tied to its note of preparation, or struck again.

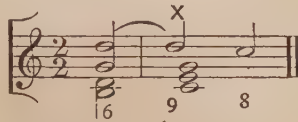
	or	
-------------------------------------------------------------------------------------	----	-------------------------------------------------------------------------------------

5.—A suspension should always be at a stronger accent than its resolution, and rarely at a weaker accent than its preparation, *e.g.* :—



SUSPENDED 9THS.

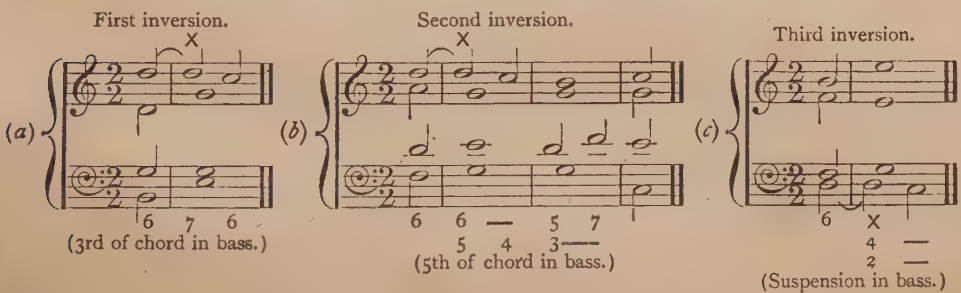
6.—The root of a common chord may be delayed by prolonging from the previous chord the note next above it in alphabetical order. This prolongation then becomes what is technically known as a *Suspended 9th*, which must resolve by the descent of a 2nd to the root. (*See Supplement, page 161.*)



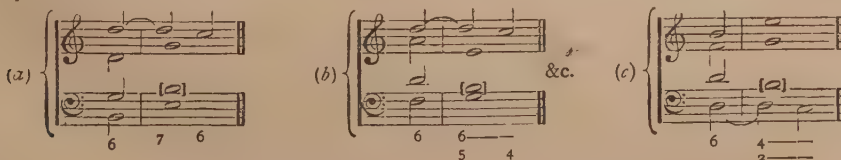
The Suspended 9th must always be at the distance of a 9th, and not a 2nd, from the root.



7.—The inversions of the Suspended 9th appear as follows :—*



* N.B.—There is no more common fault with beginners than to regard the figures 7 6, $\frac{6}{4}$, and $\frac{5}{2}$, shewn in these examples, as representing the various positions of a chord of the 7th, and to fill up the harmony thus :—



The mere fact of the dissonant note (D) in each case moving to its resolution while the rest of the chord remains stationary should be sufficient to prevent such a misconception, as it should be remembered that a chord of the 7th never resolves thus, but always upon a *new chord*. (*Vide Chapter XII., Sec. 4.*)

SUSPENDED 4THS

8.—The 3rd of a common chord may be delayed by prolonging from the previous chord the note next above it in alphabetical order. This prolongation then becomes a *Suspended 4th*, and must resolve by the descent of a 2nd to the 3rd from the root.



9.—The inversions appear as follows :—

First inversion.

X

Second inversion.

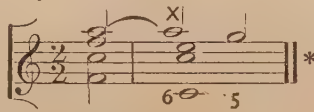
X

Third inversion.

X

SUSPENDED 6THS.

10.—The 5th of a common chord may be delayed by prolonging from the previous chord the note next above it in alphabetical order. This prolongation then becomes a *suspended 6th*, and must resolve by the descent of a 2nd to the 5th from the root.



11.—The inversions appear as follows :—

First inversion.

X

Second inversion.

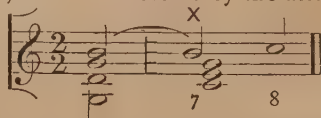
X

Third inversion.

X

SUSPENDED LEADING-NOTE.

12.—The root of the Tonic chord is frequently delayed by the Leading-note being prolonged from the previous chord. This prolongation then becomes the suspension known as the *suspended Leading-note*, and must resolve by the ascent of a 2nd to the Tonic.†



* N.B.—This suspension is, perhaps, hardly as satisfactory, in its original position, as those of the 9th and 4th, owing to its somewhat ambiguous nature; it being possible to regard the suspended "A" in the above example as part of a chord of the 6th on C, proceeding to a direct common chord on the same bass-note.

† Suspensions resolving upwards are sometimes called "Retardations"—a distinction without a difference.

13.—The inversions appear as follows:—

First inversion. Second inversion. Third inversion.

(a) (b) (c)

(3rd of chord in bass.) (5th of chord in bass.) (Suspension in bass.)

PROGRESSION OF PARTS.

14.—The introduction of a suspension will not correct or mollify an already faulty progression, e.g. :—

Bad. Equally bad.

Bad. Equally bad.

15.—The note upon which a suspension resolves should not (except in the cases mentioned below) be sounded in the chord at the same time as the suspension.

Bad. Bad.

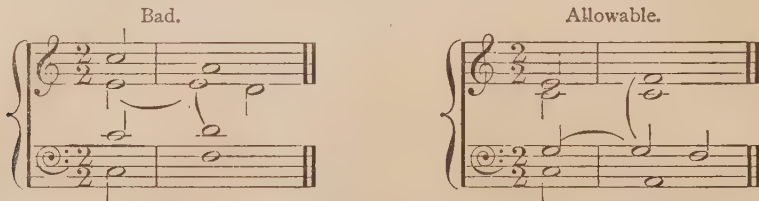
Except (i.) The root must always be sounded in the bass, together with the suspended 9th in the original position (*vide* example in Sec. 6).

(ii.) The root of the Tonic chord must always be sounded in the bass, together with the suspended Leading-note in the original position (*vide* example in Sec. 12).

(iii.) The note of resolution of any suspension *may* be sounded together with the suspension, provided that the note of resolution is approached by the step of a 2nd in contrary motion to the direction of the suspension, e.g. :—

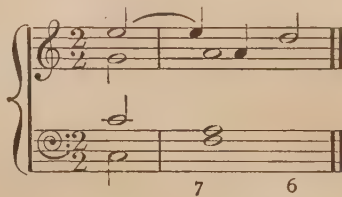
(*vide* also example (a) in Sec. 9 and examples (b) and (c) in Sec. 11).

Even in the exceptional cases mentioned above, the note of resolution must never be at so close an interval as a 2nd from the suspension.



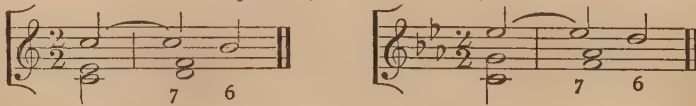
The student had, indeed, better not allow himself the use of *exception iii.* at all until more advanced.

16.—A suspension may leap to another note of the chord before resolving, thus :—



17.—Suspensions are somewhat rarely added to dissonant triads ; the suspensions of 9th and 4th, however, are quite satisfactory whenever they can resolve into the *1st inversion* of a diminished triad, *e.g.* :—

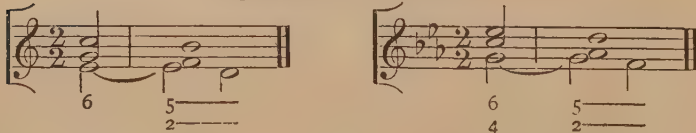
Suspended 9ths (first inversion).



Suspended 4ths (first inversion).



Suspended 4ths (last inversion).



18.—The consideration of suspensions in connection with chords of the 7th, 9th, etc., is reserved till later (*see note to Chapter XVIII., Sec. 4*).

DOUBLE SUSPENSIONS.

19.—The suspensions of the 9th and 4th are often used simultaneously, and occasionally the suspension of the Leading-note is combined with the suspended 9th.

20.—Double suspension of 9th and 4th.

Original position. First inversion. Second inversion.

6 9 8
5 4 3

9 8
7 6

6 7 6
5 4

4 7
3 4

(Suspended 9th in bass)

6 6 6
2

(Suspended 4th in bass.)

21.—A frequent combination is that of the suspended Leading-note with the suspended 9th of the Tonic—in the first inversion, *e.g.* :—

7 6
5 6

SUSPENSION OF WHOLE CHORDS.

22.—The most usual suspension of a complete chord is found when the *Dominant* harmony is held over the Tonic bass :—

(a)

7 8
3

(b)

7 8
3

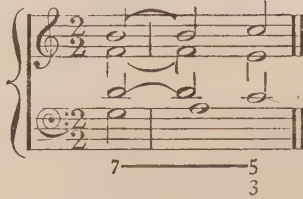
(c)

7 8
3

(d)

7 8
3

23.—Occasionally we find the Dominant 7th suspended over the *Sub-médiant* bass :—



24.—Such suspensions are easy to treat, since all that has to be remembered is (i.) that any note which makes a discord with the bass must move by step of a 2nd, and (ii.) that any note that was a discord before being suspended (e.g., either the 3rd or 7th of the chord of Dominant 7th) must resolve just as if no suspension had taken place. (*Vide* (a), (b) and (c) in Sec. 22.)

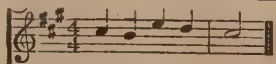
EXERCISES ON SUSPENSIONS.

SUSPENDED 9THS.

1.

2.

* The melody here should run thus :—



should be placed in the Alto, a 2nd below the C in the Treble.

† Suspended 9th in direct position resolving upon first inversion of chord.

Double Chant.

3.

4.

SUSPENDED 4THS.

5.

* The Leading-note may fall here if necessary, to avoid sounding the note of resolution against the suspension.

Double Chant.

6.

Minuet.


7.

Hymn Tune.

8.

SUSPENDED 6THS.

Single Chant.

10. 


SUSPENDED LEADING-NOTE.

11.

6 6 5 6 6 5 6 # 5 # 5 6 5

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, starting on a whole rest. The lower staff is in bass clef and contains a bass line with various notes and rests. Below the bass staff, there are two rows of numbers: the top row contains '6', '6', '6', '#', '#7', '8', '7', '#6', '6', '9', '8'; the bottom row contains '4', '5', '4', '#', '#7', '4', '5', '5', '9', '8'. These numbers likely represent fret positions for a guitar accompaniment.

[illegible]

12. 

Sequence.

[illegible]

DOUBLE SUSPENSIONS, AND SUSPENSION OF COMPLETE CHORDS.

13.

9 8 6 9 8 6 6 6
4 3 5 4 3 2

6 5 7 5 #4 7 6 6 6 7 3
4 3 3 3 2 #5 6 4 3 8

14.

#4 6 6 8 6 6 6 9 8 6 6 6
#2 4 3 5 2 4 #3 5

Sequence.

9 8 #4 7 6 6 9 8 4 7 6 #4 7 6 6 6 7 3
4 3 2 #5 6 #5 4 3 2 5 6 2 #5 6 4 # 8

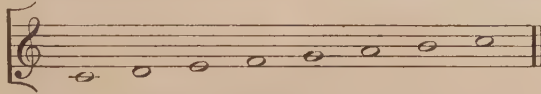
PART II

CHROMATIC HARMONY.

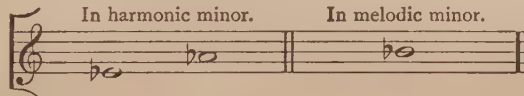
CHAPTER XIV.

1.—Hitherto all the chords that have been treated of have been formed from the notes of the diatonic scales—major and minor. We are now about to enter upon the consideration of chords that require for their construction notes foreign to the signature of the key—*chromatic* notes, in fact.

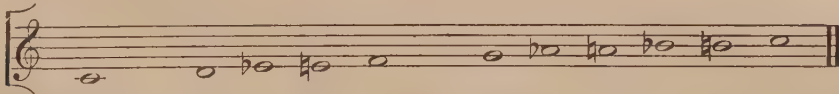
2.—Each key has its own particular *chromatic scale*, formed upon a definite plan. To form the chromatic scale of any key, it is necessary to take the notes of the *major* diatonic scale :—



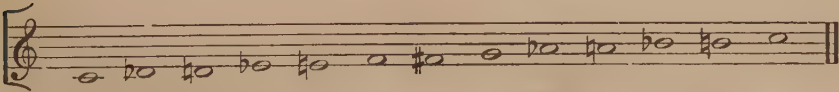
and add to these the notes that differ in both forms of the *minor* diatonic scale :—



We now have the following :—



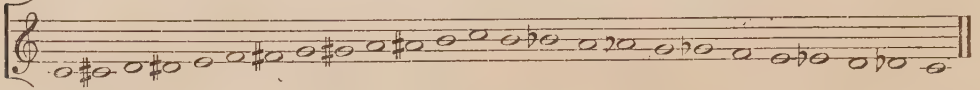
and, to complete the chromatic scale, we must add the minor 2nd and augmented 4th from the key-note, viz. :—



3.—This is the only true *harmonic* form of chromatic scale (*i.e.*, for the purposes of chord-formation); but the chromatic scale is often written with different notations,

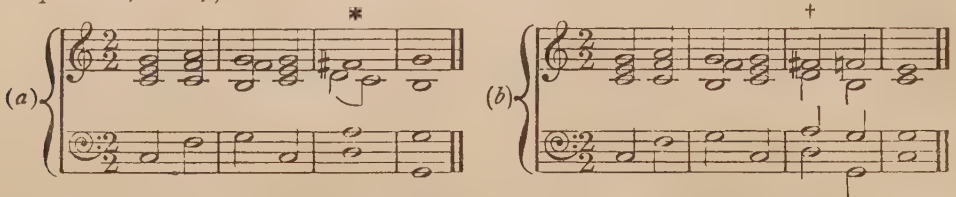
* The reason for taking F# and not Gb, and Db and not C# will be seen later, on reference to Sec. 6, p. 58, and *Chapter XIX.*, Sec. 10 (foot-note).

sometimes even being found in the form shewn below, viz., with sharps ascending and flats descending—throughout, *e.g.* :—



Such notations, however, are used for melodic purposes, merely as a matter of convenience.

4.—It will be remembered (*Chapter XI.*, Sec. 3) that *no single chord can define or establish a key* : it must belong either to the key that precedes it or to the key that follows. For instance, in example (a) below, the chord marked (*) clearly belongs to the key of G, since the F# in the chord in this instance causes a modulation to that key. (*Chapter XI.*, Sec. 4.)

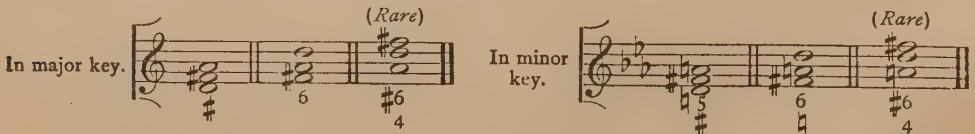


On the other hand, in example (b), although the chord marked (+) looks as if it would modulate to the key of G, no such modulation takes place, as the two succeeding chords absolutely define the key of C. The chord marked (+) is therefore a *chromatic chord* in the key of C, since that key both precedes and follows it.

5.—Hence, a chromatic chord may be defined as *a chord which contains one or more notes foreign to the key-signature, BUT WHICH DOES NOT CHANGE THE KEY.*

SUPER-TONIC CHROMATIC COMMON CHORD.

6.—The most important chromatic *concord* (and the only one that will be considered at present) is found upon the Super-tonic of a major or minor key. It is a *major common chord*, its 3rd being a chromatic note in the major form of the key, and its 3rd and 5th chromatic notes in the minor form of the key.



N.B.—The student will now see the reason for taking the augmented 4th from the key-note (and not the diminished 5th) in forming the chromatic scale : clearly, G# would be impossible in the above chord; since, to form a major common chord, a major 3rd from the root is necessary, not a diminished 4th.

7.—It will be noticed that this chord is identical with *the Dominant chord of the Dominant key*, and, unless it is treated in a special way, a modulation to that key

will take place. In order to preserve it as a chromatic chord in the Tonic key it must be followed by either—

(I.) Some chord containing the Sub-dominant of that key (generally the Dominant 7th or one of its inversions).*

(II.) Some form (generally an inversion) of the chord of the Tonic.

Examples (a) and (c) show the Super-tonic chromatic chord followed in the first of the two ways mentioned above, and examples (b) and (d) the second.

8.—The 3rd of this chord *must never be doubled*: and, in whatever part it occurs, *must always rise or fall a semitone*.

If followed by some chord containing the Sub-dominant of the key, it should *fall* a semitone.—

Bad.

Good.

If followed by some form of the Tonic chord, it should *rise* a semitone:—

Bad.

Good.

* If followed by a Dominant *common chord*, a modulation is effected.

NOTE.—It will be understood that a modulation can easily be effected by a chromatic chord, simply by quitting it in a key in which it is diatonic ; or by taking a chord in the first instance diatonically, and quitting it chromatically, *e.g.* :—

From C minor
to G minor.

From G minor
to C minor.

EXERCISES ON THE SUPER-TONIC CHROMATIC COMMON CHORD.

Moderato.

1.

Hymn Tune.

2.

Double Chant.

3.

* Allowable octaves by contrary motion, between Dominant and Tonic.

CHAPTER XV.

THE CHROMATIC CHORDS OF THE SEVENTH.

GENERAL REMARKS.

1.—It will be noticed, on reference to any example of modern music, that the Dominant 7ths of the two keys most closely allied to any particular key (viz.: its Dominant and Sub-dominant) are frequently employed in such a transient manner as to cause no real modulation at all, since no resolution takes place in any new key, but chords characteristic of the original key immediately succeed.

Such chords of the 7th, therefore, are more accurately and logically to be regarded, *not* as Dominant 7ths in the Dominant or Sub-dominant keys, but as *chromatic* chords of the 7th in the original Tonic key. Such passages as the following will indicate this at once—

Here, clearly, the key of C both precedes and follows the chord of 7th in question in each example; therefore, as no single chord can define a key, these chords must be *chromatic chords of the 7th* in the key of C (*Chapter XIV.*, Sec. 5).—

2.—The Dominant 7th of the *Dominant key* thus used will appear as the chromatic chord of the 7th on the Super-tonic, and the Dominant 7th of the *Sub-dominant key* will appear as the chromatic chord of the 7th on the Tonic.

3.—The student will observe, therefore, that the Super-tonic and Tonic chromatic 7ths differ from the diatonic 7ths on those degrees of the scale, in that they are formed *exactly* like the Dominant 7th, viz., with a major 3rd, perfect 5th and minor 7th from the root, consequently having a diminished 5th between the 3rd and 7th.

The chords of 7th, 9th, 11th and 13th derived from the Dominant, Super-tonic and Tonic roots are called *Fundamental discords*.

CHAPTER XVI.

ON THE PARTICULAR TREATMENT OF THE SUPER-TONIC CHROMATIC CHORD OF THE SEVENTH.

1.—The Super-tonic 7th in a major or minor key is formed by the addition of a minor 7th to the Super-tonic chromatic concord :—

In major key.

In minor key.

N.B.—It will be noticed that, as with the Super-tonic chromatic concord, the 3rd is chromatic in a major key, and that in a minor key both 3rd and 5th are chromatic.

2.—In order to preserve this chord as a chromatic chord and prevent a modulation to the key of the Dominant, it should be followed (very much like the Super-tonic chromatic concord) by either :—

(i.) A Dominant discord.

(ii.) Some form (generally an inversion) of the chord of the Tonic.

3.—As with the chord of the Dominant 7th, the 3rd and 7th are the notes that require special treatment. The 3rd in the chord *must never be doubled* (Chapter XIV., Sec. 8), neither should the 7th be doubled, except (1) occasionally when it remains to be a note of the resolution chord, and (2) in the form of the chord mentioned in Sec. 8, p. 64.

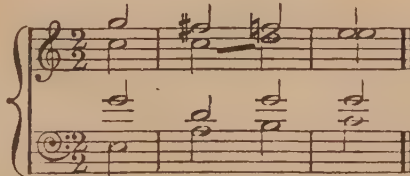
4.—If resolved in the first of the two ways indicated in Sec. 2, viz. : upon a Dominant discord, the 3rd of the Super-tonic should fall a chromatic semitone to the 7th of the Dominant ; and the 7th of the Super-tonic should fall a minor 2nd to the 3rd of the Dominant—in fact, 3rd goes to 7th, and 7th to 3rd, *e.g.* :—



N.B.—The Super-tonic 7th may even resolve upon a Dominant concord, without causing a modulation, provided that the *Sub-dominant* of the key is introduced *immediately* afterwards to contradict the chromatic 3rd of the chord, *e.g.* :—



5.—Just as the second inversion of the Dominant 7th frequently resolves upon the *first inversion* of the Tonic chord, so does the second inversion of the Super-tonic 7th resolve often upon the *first inversion* of the Dominant 7th; and (as was pointed out in *Chapter VIII*, Sec. 9), the 7th should then *rise* to the 5th, instead of falling to the 3rd of the chord, *e.g.* :—



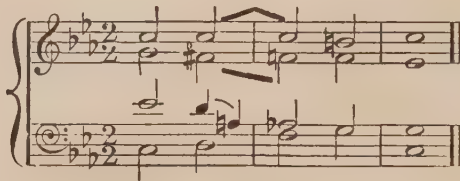
6.—If resolved in the second way mentioned above (Sec. 2) viz., upon the Tonic concord, the 3rd of the Super-tonic must rise a semitone to the 5th of the Tonic chord; and the 7th of the Super-tonic *remain* to be the root of the Tonic, *e.g.* :—



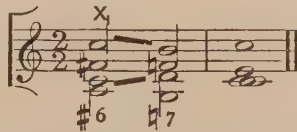
N.B.—Sometimes, if the 5th of the Super-tonic proceeds to the root of the Tonic chord, the 7th may *leap* :—



7.—Occasionally the Super-tonic 7th resolves upon a Sub-dominant concord, in which case the 3rd should fall a chromatic semitone, and the 7th remain, *e.g.* :—



8.—As with the Dominant 7th, it is possible to omit the root in the inversions of the Super-tonic 7th; but this should seldom be done except in the case of the second inversion, which is frequently to be found in this form :—



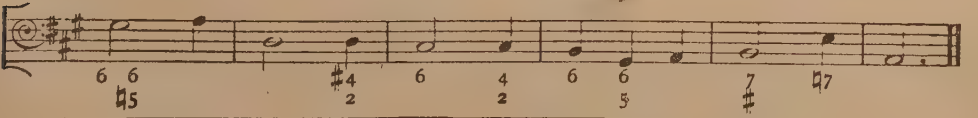
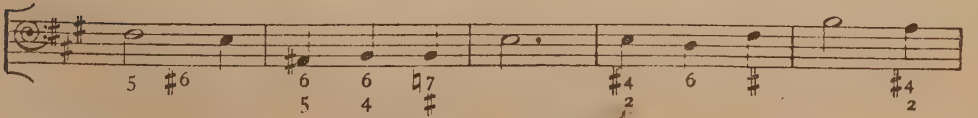
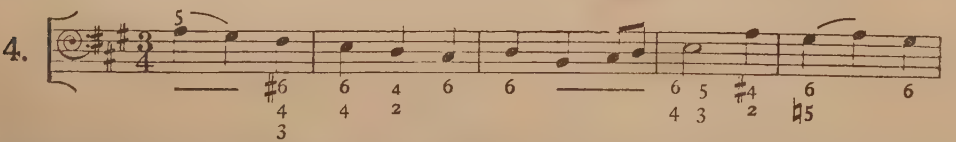
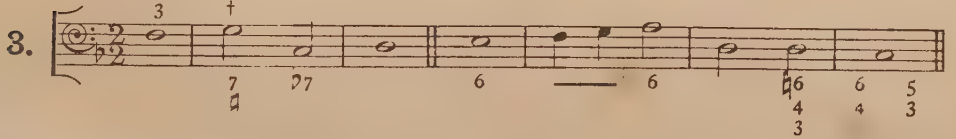
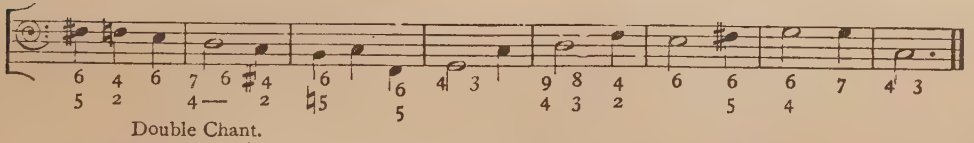
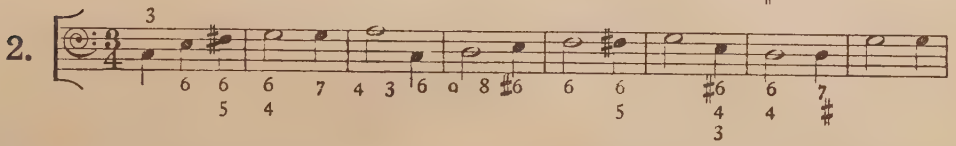
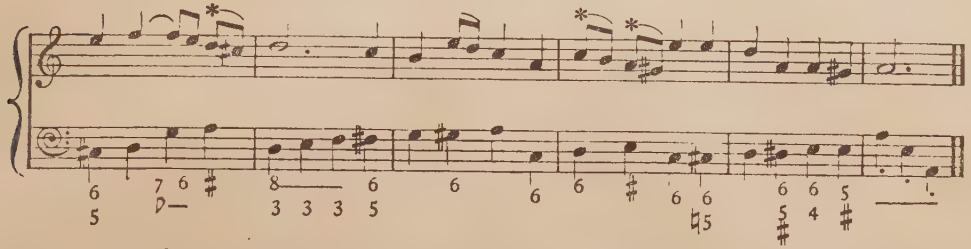
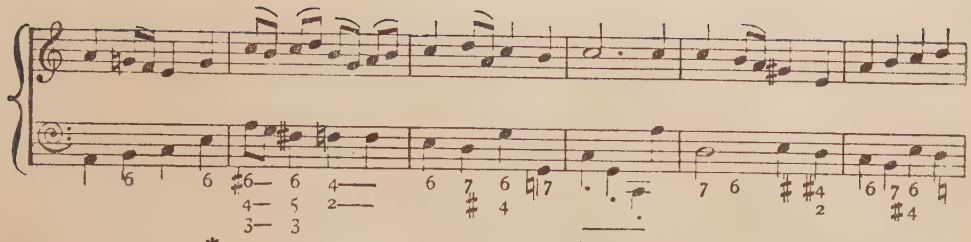
The 3rd from the bass (the 7th of the original chord) is then generally doubled and is *free* in its progression; since the root, which makes the 7th a discord, is absent.

EXERCISES ON THE PARTICULAR TREATMENT OF THE SUPER-TONIC CHROMATIC CHORD OF THE SEVENTH.

Bourrée.
Allegro vivace.

1.

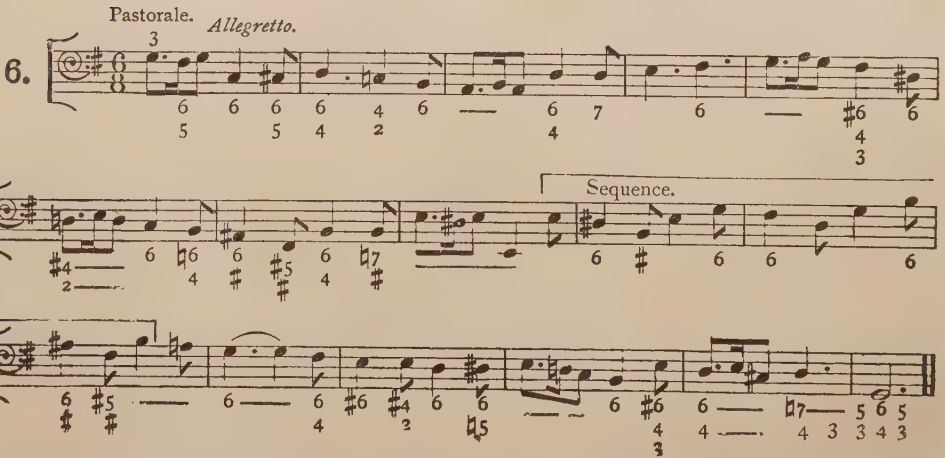
* "E" in all parts.



* Accented passing-note.

† Omit 5th and double the root.

5. 

6. *Pastorale. Allegretto.* 

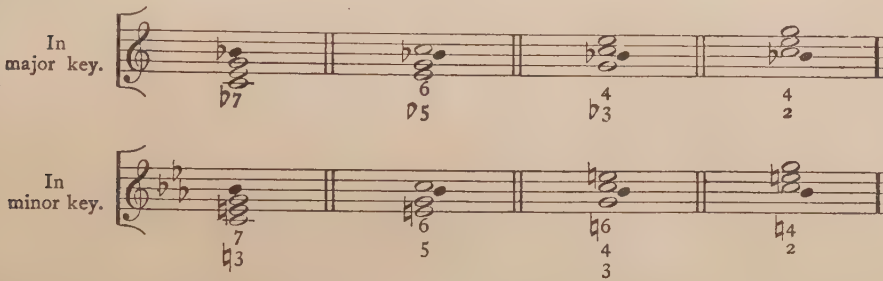
Sequence.

* Omit 5th, and double root.

CHAPTER XVII.

ON THE PARTICULAR TREATMENT OF THE TONIC CHROMATIC CHORD OF THE SEVENTH.

1.—The Tonic 7th in a major or minor key is formed by the addition of a minor 7th to the *major* common chord of the Tonic:—



N.B.—It will be noticed that in a major key, the 7th of the chord is chromatic; and that in a minor key the 3rd is chromatic.

2.—In order to preserve this chord as a chromatic chord, and prevent a modulation to the key of the Sub-dominant, it should be followed by either—

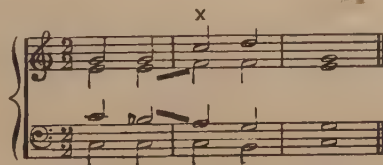
(I.) A Dominant discord, or—

(II.) A Super-tonic discord ;*

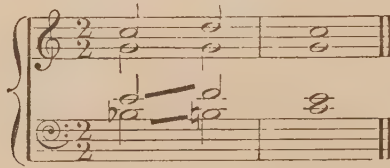
and here again, the 3rd and 7th are the notes that require special treatment. Neither of these notes may be doubled.

3.—If resolved upon a Dominant discord, the 3rd of the Tonic should rise a minor 2nd to the 7th of the Dominant; and the 7th of the Tonic should rise a chromatic semitone

* The Tonic 7th may even be followed by a Sub-dominant concord, without causing a modulation, provided that the next chords clearly define the Tonic key, *e.g.*:—



to the 3rd of the Dominant—in fact, 3rd goes to 7th, and 7th to 3rd. (Compare *Chapter XVI.*, Sec. 4.) *



N.B.—Frequently the 3rd of the Tonic falls a *whole tone* to the 5th of the Dominant, in which case the 5th of the Tonic usually falls a 2nd to the 7th of the Dominant, *e.g.* :—



4.—If the Tonic 7th is resolved upon a Super-tonic discord, the 3rd of the Tonic should *rise a whole tone* to the 3rd of the Super-tonic, and the 7th of the Tonic should fall a semitone to the 5th of the Super-tonic, *e.g.* :—



5.—The root of the Tonic 7th may be omitted in the inversions of the chord under the same conditions and with the same treatment as described in *Chapter XVI.*, Sec. 8.

6.—The Tonic 7th is much more rarely employed by composers than the Supertonic 7th.

7.—It is of the utmost importance that the student should thoroughly master the contents of the last three chapters, especially those portions referring to the particular treatment of the 3rd and 7th of the Supertonic and Tonic roots. The succeeding chapters on the chords of the 9th, 11th, and 13th, will then present but little difficulty.

* This progression is usually a little crude in its effect, unless the Tonic 7th is accompanied by the Minor 9th (See 1st and 3rd examples in *Chapter XIX.*, Sec. 13).

EXERCISES ON THE PARTICULAR TREATMENT OF THE TONIC CHROMATIC CHORD OF THE SEVENTH.

Allegretto.

1.

Handwritten musical notation for exercise 1, featuring treble and bass staves with fingerings and chord symbols (e.g., $\flat 7$, $\sharp 6$, $\flat 5$, $\sharp 4$, $\flat 3$, $\sharp 2$, $\flat 1$).

Double Chant.

2.

Handwritten musical notation for exercise 2, featuring treble and bass staves with fingerings and chord symbols (e.g., $\flat 7$, $\sharp 6$, $\flat 5$, $\sharp 4$, $\flat 3$, $\sharp 2$, $\flat 1$).

Hymn-tune.

3.

Handwritten musical notation for exercise 3, featuring treble and bass staves with fingerings and chord symbols (e.g., $\flat 7$, $\sharp 6$, $\flat 5$, $\sharp 4$, $\flat 3$, $\sharp 2$, $\flat 1$).

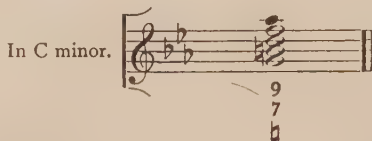
(X) Allowable consecutive 5ths between Fundamental chords of 7th.

CHAPTER XVIII.

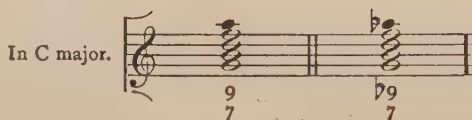
THE CHORD OF THE DOMINANT NINTH.

1.—A major or minor 9th from the root may be added to either the Dominant 7th or the Super-tonic and Tonic chromatic 7ths, such chords being then termed either Dominant, Super-tonic, or Tonic 9ths.

2.—In a minor key the 9th from the Dominant is always a minor 9th (except in one instance mentioned in Sec. 10 of this Chapter) ; e.g. :—



but, in a major key, either a major 9th or a minor 9th may be taken, this latter note, of course, being *chromatic* :—



3.—As the complete chord of the 9th contains five notes, it is evident that, in harmony of four parts, one note must be omitted. This note is usually *the note upon which the 9th from the root resolves*.

4.—The 9th in a chord of Dominant minor or major 9th may resolve in *three* ways :—

- (i.) Upon the root of its own chord
 - (ii.) Upon the 3rd of its own chord
 - (iii.) Upon a note of some other chord (usually the 5th of the chord of the Tonic).
- } the rest of the chord remaining stationary.*

RESOLUTION I.

UPON THE ROOT OF SAME CHORD.

5.—In this case the *root is omitted in all the inversions* : in the original position the 5th is usually omitted.

* When the 9th resolves in either of these first two ways, it often has the character of an accented passing-note ; or, if sounded in the same voice in the preceding chord, of a suspension.

Original position. First inversion. Second inversion. Third inversion. Fourth inversion. *Rarer.*

NOTE.—It will be observed that in the examples of the major form of the key, a (b) is placed in a bracket before the 9th in each instance, shewing that either the major *or* minor 9th may be taken in that form of the key.

6.—It will be seen by the above examples that, after the 9th resolves, the chord of Dominant 7th is left, which may resolve in any of the usual ways. (*Chapter VIII.*, Sec. 3, and *Chapter IX.*, Sec. 1.)

7.—The *major* 9th should rarely be sounded below the 3rd of the chord ; therefore, the last inversion of a *major* 9th is not often used, as indicated above (Sec. 5).

RESOLUTION II.

UPON THE 3RD OF SAME CHORD.

8.—In this case the 3rd of the chord (which is the Leading-note), *must be omitted in all positions*, otherwise the Leading-note will be doubled when the 9th resolves ; the first inversion is, therefore, unavailable.

9.—This resolution upon the 3rd of the same chord is much more frequent with the major 9th than with the minor 9th. In its inversions, indeed, the minor 9th is very rarely resolved in this way.

10.—The 9th may resolve to the 3rd, either by rising a 2nd, or by falling a 7th. When the 9th *rises* a 2nd to the 3rd, a *major* 9th may be taken in the minor key. In every other instance, the 9th in a minor key must be *minor*.

* It should be understood that, as with the chords of the 7th, the figures $\frac{6}{5}$, $\frac{6}{4}$ and $\frac{6}{2}$ are frequently abbreviated into $\frac{6}{5}$, $\frac{4}{3}$ and $\frac{4}{2}$. This will also be found to be the case with the chords of 11th and 13th, and Augmented 6th.

Original position—major and minor 9ths.

Second inversion—major 9th.

Third inversion—major 9th.

Fourth inversion—major 9th.

11.—As with resolution I. (upon root of same chord), as soon as the 9th is resolved, one of the positions of the Dominant 7th is left, which should be treated in the usual way.

RESOLUTION III.

UPON THE 5TH OF TONIC CHORD.

12.—In this case, as with resolution I., the *root* is omitted from the chord of the 9th in all its inversions; the 5th being usually omitted in the original position.

13.—The following examples will show the different positions of the chord, with resolution in each case:—

Original position.

First inversion.

* The melodic progression by the interval of augmented 2nd is here unobjectionable.

Second inversion. Third inversion.

Fourth inversion.

14.—As with resolution I., the major 9th should rarely be sounded below the 3rd.

15.—In this form of resolution, the student should take care that the 5th and *major* 9th of the chord move in contrary motion to one another, if the 5th be *below* the 9th; otherwise, consecutive 5ths will ensue:—

Bad. Good. Good.

Such consecutive 5ths would be less objectionable in the case of the minor 9th, as the first 5th would be diminished: the student will do well, however, to avoid even these.

16.—The first inversion of the chord of Dominant *minor* 9th (as shewn in Sec. 13), is often spoken of as the *chord of the diminished 7th*. The remaining inversions are then called the inversions of the chord of the diminished 7th.

17.—In the same manner, the first inversion of the Dominant *major* 9th is called by some the *chord of the leading 7th*, and the remaining inversions regarded as respectively the first, second and third inversions of the chord of the leading 7th.

18.—The student will, of course, understand that in all resolutions of the chord of 9th the 3rd and 7th of the chord are to be treated as strictly as if the 9th were not present.

* Observe that 7th here *rises*. (See Chapter VIII., Sec. 9, and Chapter XVI., Sec. 5.)

1.

1.

6— 6 6 6 6— 6 6 5 7 6 6
4— 4 5 4 #6 4 3 5— 6
3 2 3 3

5— 6 6 4 #3— 8— 6— 6 b6 #6
3 3 6 9 8 3 3 3 4— 4 5
3— 7— 3 2

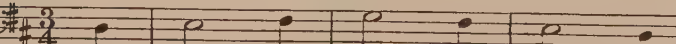
x x x

5 6— 6 #6 4 #6— 7 7 7 6 9 8
#4— 5 4 # # 3 7—
3 3 3

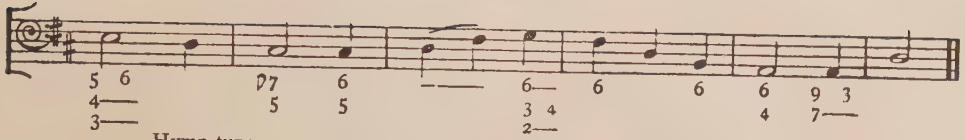
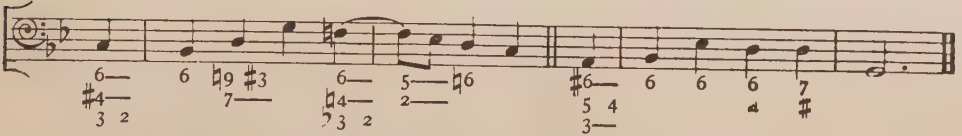
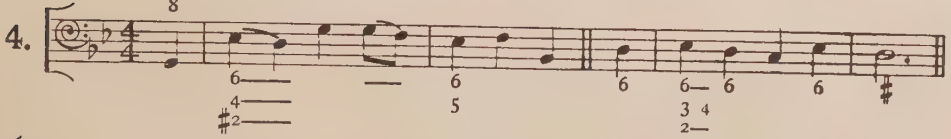
2.

2.

3.

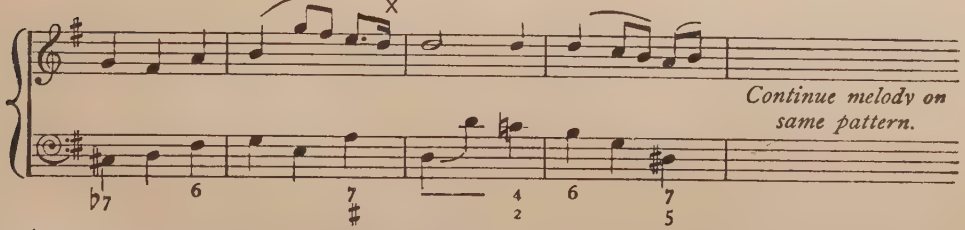
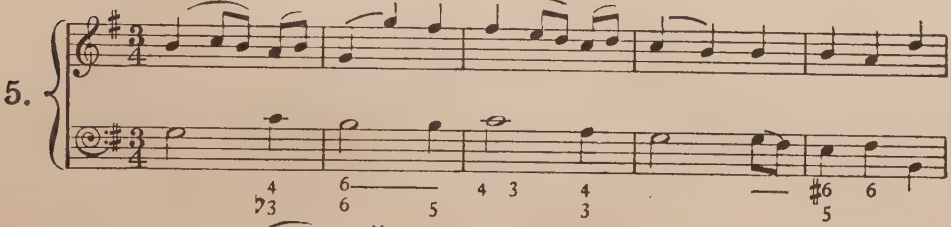
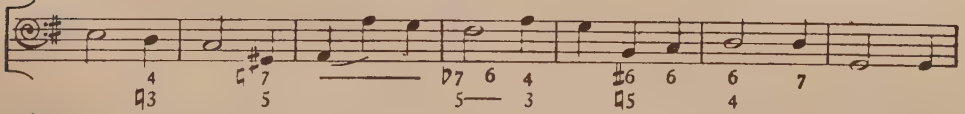
3. 

X Allowable consecutive 5ths.

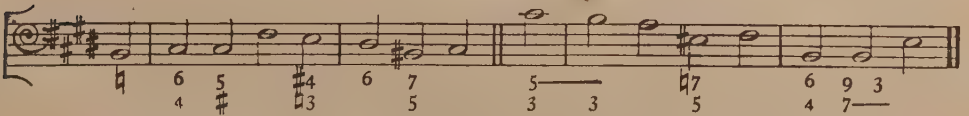
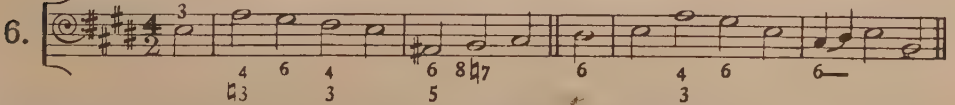
Hymn-tune.
8

Minuet.

RESOLUTIONS I, II AND III.

*Continue melody on same pattern.*

Hymn-tune.



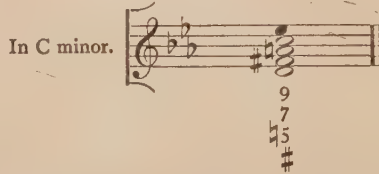
X An anticipatory note.

CHAPTER XIX.

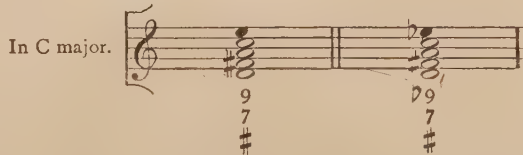
THE CHORDS OF THE SUPER-TONIC AND TONIC NINTH.*

THE SUPER-TONIC 9TH.

1.—In a minor key the 9th from the Super-tonic is a minor 9th, as was the case with the Dominant 9th (*vide Chapter XVIII.*, Sec. 2), *e.g.* :—



but, in a major key, either a major 9th or a minor 9th may be taken, this latter note, of course, being *chromatic*.



2.—Like the 9th in the chord of Dominant 9th, the Super-tonic 9th may resolve in three ways :—

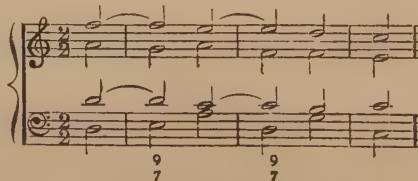
- (i.) Upon the root of its own chord
- (ii.) Upon the 3rd of its own chord
- (iii.) Upon a note of some other chord (usually either a Dominant discord, or some form of the chord of the Tonic), *vide Chapter XVI.*, Sec. 2.

RESOLUTION I.

UPON THE ROOT OF SAME CHORD.

3.—As with the Dominant 9th, *the root is here omitted in all the inversions*: in the original position the 5th is usually omitted.

* The interval of 9th is sometimes added to the *diatonic* chords of 7th treated of in *Chapter XII*. The 9th should be prepared as well as the 7th, and such chords of 9th should resolve upon a chord whose root is a 4th above their own, *e.g.* :—



The root is always omitted in the inversions. The opportunities of using such chords are somewhat rare, and they are merely mentioned here for the sake of completeness.

Original position.

First inversion.

N.B.—To save space, the remaining three inversions are not given: the student should, however, find no difficulty in supplying them for himself. He should carefully notice that after the 9th resolves, a chord of Super-tonic 7th is left, which must resolve in one of the ways specified in *Chapter XVI.*, Sec 2.

4.—The rules in *Chapter XVIII.*, Secs. 3 and 7, and the note to *Chapter XVIII.*, Sec. 5, apply equally to the Super-tonic 9th as to the Dominant 9th.

RESOLUTION II.

UPON THE 3RD OF SAME CHORD.

5.—As with the Dominant 9th, the 3rd of the chord must be omitted in all positions, otherwise the major 3rd of the Super-tonic root will be doubled when the 9th resolves (see *Chapter XIV.*, Sec. 8). The first inversion is, therefore, unavailable.

6.—The rules in *Chapter XVIII.*, Secs. 9 and 10 apply equally here.

Original position.

Second inversion—major 9th.

7.—As with resolution I., as soon as the 9th resolves, one of the positions of the Super-tonic 7th is left, which should be treated as already specified.

RESOLUTION III.

UPON A NOTE OF ANOTHER CHORD.

8.—In this case the *root* is omitted from the chord in all its inversions: the 5th being usually omitted in the original position.

9.—The 9th in the chord should not (except in the one instance mentioned in *Chapter XVIII.*, Sec. 10) move more than a 2nd, and it will often *remain* to be a note of the next chord.

Original position.

First inversion.

THE TONIC 9TH.

10.—Both forms (major and minor) of the Tonic 9th may be used alike in major or minor key; but the Tonic major 9th is rare in the minor key. The minor 9th* in each case is a chromatic note; *e.g.* :—

the major 9th being diatonic: *e.g.* :—

* The student will now see the reason for taking the minor 2nd of the scale, and not the augmented 1st, as part of the true harmonic chromatic scale.

11.—The rules for the treatment of the Tonic 9th are identical with those of the Super-tonic 9th, with the difference that in Resolutions I. and II., after the resolution of the 9th, a *Tonic* 7th and not a Super-tonic 7th of course remains, which must resolve according to the rules in *Chapter XVII.*, Sec. 2; and that in Resolution III., the entire harmony proceeds at once either to a Dominant discord, or to a Super-tonic discord.*

12.—The 9th never moves more than a 2nd and often remains to be a note of the succeeding chord.

13.—The following examples will shew some of the more frequent uses of the chord of Tonic 9th.

The examples illustrate the Tonic 9th chord in various musical contexts:

- Example 1 (Top Left):** A single staff in 2/2 time showing a sequence of chords: Tonic 6th, Tonic 7th (marked with an 'X'), Tonic 9th (marked with an 'X'), and Tonic 6th. Fingering numbers 6, 7, 6, 6 are indicated below the notes.
- Example 2 (Top Right):** A single staff in 4/4 time showing a sequence of chords: Tonic 4th, Tonic 6th (marked with an 'X'), Tonic 7th, and Tonic 9th. Fingering numbers 4, 6, 7, 3 are indicated below the notes.
- Example 3 (Middle Left):** A grand staff in 4/4 time showing a sequence of chords: Tonic 7th, Tonic 6th (marked with an 'X'), Tonic 7th, and Tonic 9th. Fingering numbers 7, 6, 7, 3 are indicated below the notes.
- Example 4 (Middle Right):** A grand staff in 4/4 time showing a sequence of chords: Tonic 9th, Tonic 3rd, Tonic 6th (marked with an 'X'), and Tonic 6th. Fingering numbers 9, 3, 6, 6 are indicated below the notes.
- Example 5 (Bottom):** A grand staff in 4/4 time showing a sequence of chords: Tonic 6th, Tonic 7th (marked with an 'X'), Tonic 6th, and Tonic 7th. Fingering numbers 6, 7, 6, 7 are indicated below the notes.

GENERAL DIRECTIONS.

14.—As the root is so frequently omitted from the inversions of chords of the 9th,

* The 3rd of the chord of Tonic 9th may in like manner with that of the Dominant and Super-tonic 9th, never be doubled. (*Chapter XVII.*, Sec. 2.)

Figured bass notation: $\sharp 6$, 5, 4, 5, \sharp , 3, $\sharp 6$, 5, 4, 7 \flat 6, 6, $\flat 5$, 7, 5, $\sharp 6$, 6, 7, $\flat 6$, 4, 6, $\flat 5$, 7, 6, 5, 7, 3

2.

Figured bass notation: 6, $\sharp 6$, 4, 6, $\flat 7$, $\sharp 6$, 4, 2, $\sharp 6$, $\sharp 4$, 6, 6, 4, 3, 6

Figured bass notation: 6, 6, 6, 4, 6, $\flat 7$, 4, $\sharp 6$, $\sharp 7$, $\sharp 6$, 9, 3, 7

3. Hymn-tune.

Figured bass notation: 5, $\flat 4$, 6, 6, 4, 6

Figured bass notation: 6, 4, 6, 5, $\flat 6$, 6, 7, 6, 7

Figured bass notation: 4, 6, $\flat 7$, 6, 9, 7, 3

* The 7th (D) must here rise, on account of the accented passing-note in the treble of next chord.

CHAPTER XX.

CHORDS OF THE NINTH—*Continued.*

EXPEDIENT FALSE NOTATION.

1.—When the minor 9th, more especially in a chord of Super-tonic or Tonic 9th, resolves upwards by step of a semitone, it is frequently written as an augmented 8th from the root. This is called “expedient false notation,” and is used for the purpose of lessening the number of accidentals, *e.g.* :—

True notation.	Expedient false notation.
ROOTS.	

True notation.	Expedient false notation.

2.—Such false notation, however convenient to the *reader* of music, is certainly puzzling at first to those who may be trying to analyse any particular chord. The student must, therefore, carefully ascertain by the context in what key the chord in question is, and then compare the notation of the chord with the *true* notation of the chromatic scale of that key. Any note that differs from this constitutes a case of expedient false notation. When once the true notation has thus been arrived at, no difficulty will be experienced if the hints in *Chapter XIX.*, Sec. 15 are observed.

N.B.—It will be useful to remember that, if an inverted chord of the 9th resolves upon a direct or inverted *common chord*, that common chord will, almost without exception, be the Tonic of the key.

EXERCISES ON CHORDS OF THE NINTH—*Continued.*

EXPEDIENT FALSE NOTATION.*

1. Double Chant.

2. Gavotte. *Allegro.*

3. Hymn-tune.

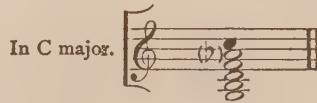
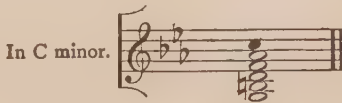
*N.B.—The student should write the root of each chord on a third staff.

CHAPTER XXI.

THE CHORD OF THE DOMINANT ELEVENTH.

1.—The interval of 11th from the root may be added to the fundamental chords of the 7th or 9th of the Dominant, Super-tonic or Tonic of major or minor key.

2.—The *complete* chord of Dominant 11th contains, as will be seen by the succeeding example, *six* notes :—



therefore, in four-part harmony, two of these notes will have to be omitted. The note upon which the 11th resolves should not be sounded at the same time as the 11th.

3.—The 11th in the chord of Dominant 11th may resolve in *three* ways :—

- (i.) Upon the 3rd of its own root.
 - (ii.) Upon the 5th of its own root.
 - (iii.) Upon a note of some other chord.
- } The rest of the chord remaining.*

4.—The 9th may be omitted from the chord, or may accompany the 11th.

RESOLUTION I.

UPON THE 3RD OF SAME CHORD.

5.—In this case the *3rd is omitted in all positions of the chord*: the first inversion will, therefore, be unavailable.

Original position.

Second inversion.

* See foot-note to Chapter XVIII., Sec. 4.

† The 11th is frequently figured 4 instead of 11.

Third inversion.

Fourth inversion.

Last Inversion.

6.—The above examples shew the 11th without, and also with, the 9th. When the 9th is included, the rules for its treatment hitherto specified must be observed.

RESOLUTION II.

UPON THE 5TH OF SAME CHORD.

7.—In this case *the 5th is always omitted* (except in one instance mentioned below), and as the 9th almost invariably accompanies the 11th, resolving to the 3rd of the chord at the same time as the 11th resolves to the 5th, the 3rd will be omitted also. Hence the only notes generally present are the root, 7th, 9th, and 11th.

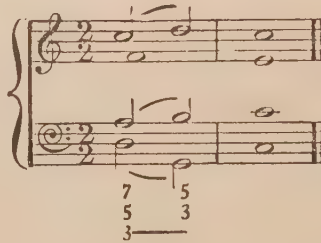
The following examples will make this clear :—

Original position.

Third inversion.

The student can supply the fourth and last inversions himself.

8.—The instance alluded to in Sec. 7, in which it is possible to include the 5th when the 11th resolves in this way, occurs when the chord is in the second inversion, the 5th (in the bass) moving to the root of the chord at the same time as the 11th resolves to the 5th, *e.g.* :—



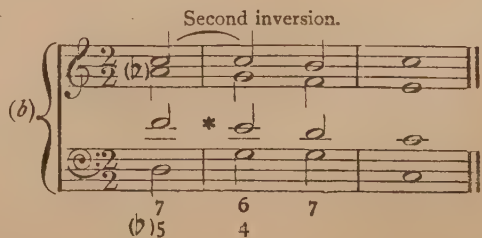
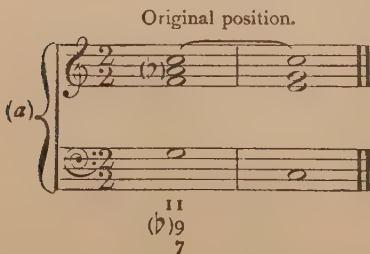
RESOLUTION III.

UPON A NOTE OF SOME OTHER CHORD.

9.—When a Dominant 11th resolves directly upon a chord derived from a different root, that chord is usually either : (i.) The common chord of the Tonic ;
or, (ii.) A Super-tonic chromatic discord.

10.—In this case the root is included in the original position *only* : the 3rd is always omitted, and the chord usually consists of 5th, 7th, 9th, and 11th.

11.—The following examples will shew the chord of 11th resolved upon one or other of the harmonies mentioned above (Sec. 9). It should be observed that the 11th *remains* to be a note of the succeeding chord.



* Here note exceptions to the rules in Chapter III, Secs. 15 and 18.

(c) (d) Third inversion. (e)

6 6 6 7 5 4 3 6 6 \flat 7 6 7 5 5 4 \flat 3 \flat 3 6 \flat 5 3

The student should supply the remaining fourth and fifth inversions himself.

12.—An important point to be noticed is that when the root and 3rd are both absent from a chord of 11th, the 7th and 9th are no longer discords, and are perfectly free in their progression. Instances of such free treatment in the case of the 7th of the chord will be found in examples (c) and (e) in Sec. 11. It will be seen that in example (c) the 7th rises a whole tone instead of falling to the 3rd of the Tonic chord; and that in example (e) it *leaps* a 4th down to the root of the Tonic.

13.—When the root and 3rd of a chord of Dominant 11th are absent, and the chord consists merely of 5th, 7th, 9th and 11th, it is identical with the secondary chord of 7th upon the Super-tonic. *

14.—The chord of Dominant 9th and 11th in its third inversion is very often spoken of as the “chord of the added 6th.” (*Vide Chapter XII., Sec. 10.*)

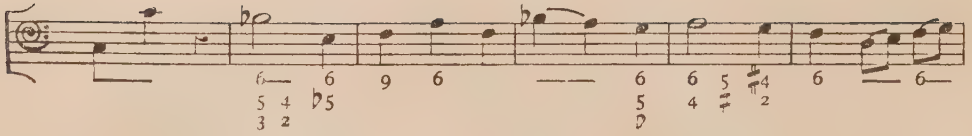
15.—All the examples of chords of 11th given in this chapter may be taken in the minor form of the key; the 9th, however, always being a minor 9th, except occasionally when it resolves upon the 3rd from its own root (*vide Chapter XVIII., Sec. 10.*)

PROGRESSION OF PARTS.

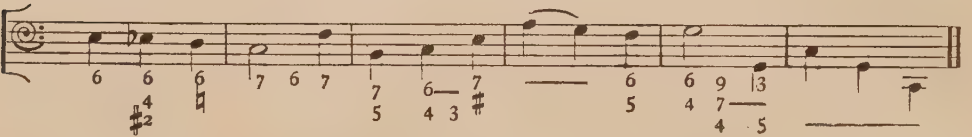
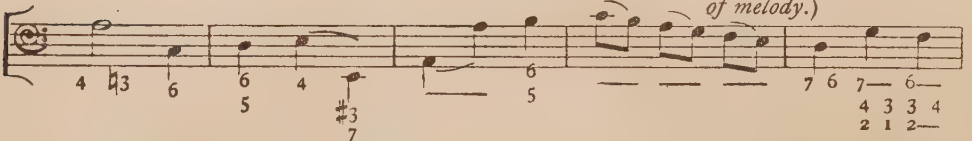
16.—When the 5th is included in a chord of 11th, and the 11th remains to be a note of the following chord, the 5th must not proceed to that note, otherwise there will be oblique motion from a 7th, or 9th, to an 8th, or from a 2nd to an unison. (*Chapter IX., Sec. 5.*)

Bad. Bad.

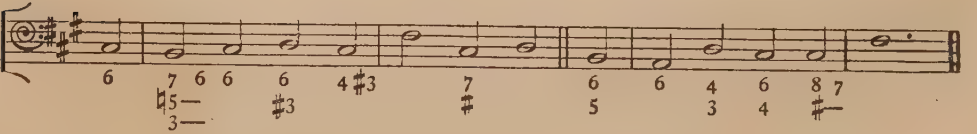
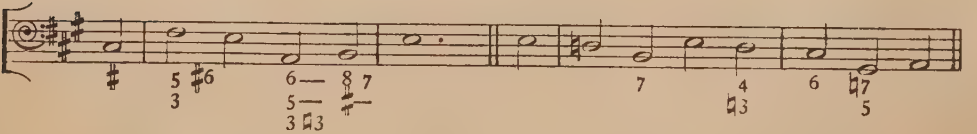
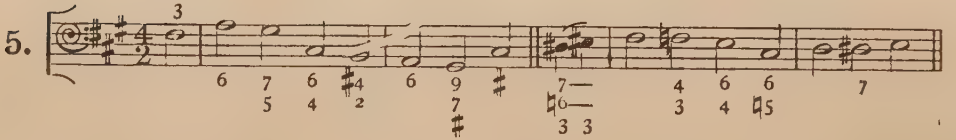
* Compare example (b) in Sec. 11 with example (a) in Chapter XII., Sec. 7; and examples (c), (d) and (e) in Sec. 11 with example (b) in Chapter XII., Sec. 7.



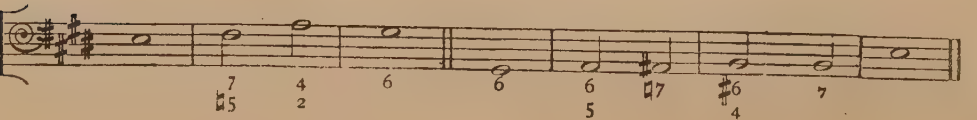
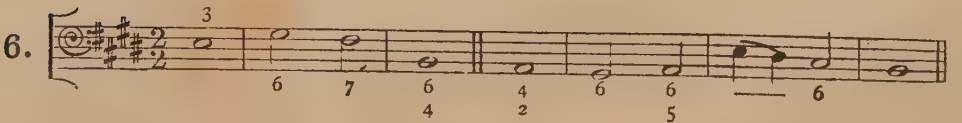
(Here bring back opening four bars of melody.)



Hymn-tune.



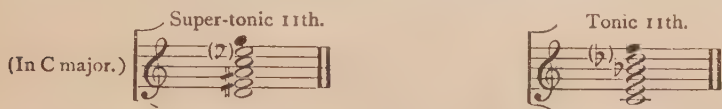
Double Chant.



CHAPTER XXII.

THE CHORDS OF THE SUPER-TONIC AND TONIC ELEVENTH.

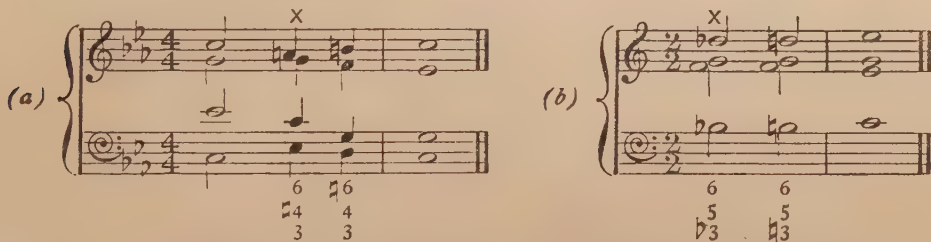
1.—The complete chords of Super-tonic and Tonic 11th would appear as follows :—



but, as with the Dominant 11th, certain notes are nearly always omitted. These omissions are exactly the same as in the case of the Dominant 11th.

2.—The chords of Super-tonic and Tonic 11th are very much more rare than that of the Dominant, and are scarcely ever found with the root present in the chord.

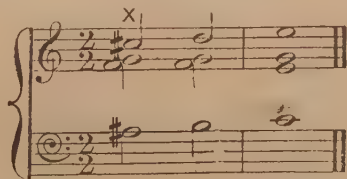
3.—One or two examples will suffice :—



At (a) will be seen the Super-tonic 11th in the key of C minor, in its fourth inversion (*i.e.*, with the 9th in the bass), resolving upon the second inversion of the Dominant 7th. Observe that the 7th in the chord of 11th is free in its progression. (*Vide Chapter XXI*, Sec. 12.)

At (b) we find the third inversion of the Tonic 11th in the key of C major, resolving upon the first inversion of the Dominant 7th.

The chord of 11th would in this instance usually be written thus :—



to avoid the contradiction of the accidentals. This would constitute another instance of expedient false notation. (*Vide Chapter XX*.)

EXERCISES ON SUPER-TONIC AND TONIC ELEVENTHS.

1. Minuet.

* 6 7 6 5 3 3 6 4 3 6

(Continue melody on the same pattern.)

6 4 3 6 9 6 7 6

4 3 7 5 5 3 7 6 6 5 4 2 6 4 2

6 6 6 4 6 11 3 9 8 7

2. Double Chant.

6 4 6 6 6 4 6 6 5 5 3 4 3

4 4 6 7 7 4 3 2 3 7 5 7

* Do not harmonize these two notes.

† See example (b) in Chapter XXII., and remarks thereon.

CHAPTER XXIII.

THE CHORD OF THE DOMINANT THIRTEENTH.

1.—The interval of 13th from the root may be added to the fundamental chords of the 7th, 9th or 11th of the Dominant, Super-tonic and Tonic roots of major or minor key.

2.—The complete chord of the Dominant 13th contains *seven* notes :—



and, as will be seen by the above examples, the 13th in a major key may be either a major 13th or a minor 13th. In a minor key the 13th should be a *minor* 13th.

3.—In four-part harmony three, at least, of the seven notes of the above chord are necessarily omitted, and as with the chords of the 9th and 11th, the note upon which the 13th resolves should not be sounded at the same time as the 13th.

4.—It will be readily understood that the *possible* combinations of the notes of the chord in Sec. 2 are almost endless, and that fresh varieties of the chord of 13th are constantly being employed by modern composers. It will thus be feasible merely to indicate some of the more frequent uses of the chord, and to give some general principles for its treatment, leaving the student to find other examples for himself in the works of good composers.

5.—The 13th in a chord of Dominant 13th usually resolves in one of three ways :—

- (i.) Upon the 5th of its own root
 - (ii.) Upon the 7th of its own root
 - (iii.) Upon a note of some other chord.
- } the rest of the chord remaining.*

RESOLUTION I.

UPON THE 5TH OF SAME CHORD.

6.—In this case the 5th is *omitted in all positions of the chord*, and the 13th should not, except under very exceptional circumstances, be sounded *below* the 7th.

* See foot-note to Chapter XVIII., Sec. 4.

7.—Perhaps the most common form of this resolution is that found when the 13th is accompanied merely by the root, 3rd and 7th.

Original position. First inversion. Third inversion. Last inversion.
Rarer. (Vide Sec 6.)

13 5 6 — 7 6 5 —
 7 — 5 — 6 — 3 —
 4 3 2 — 2 —

8.—Very often the 7th is temporarily omitted, and the root doubled ; the 7th appearing at the same time that the 13th resolves :—

13 5 6 — 8 — 5 —
 8 7 6 5 6 6 3 —
 3 — 4 3 3 — 3 3

9.—The 9th (major or minor) may be combined with the 13th.

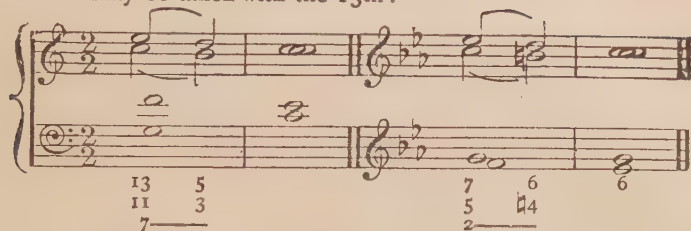
13 5 7 6 13 5
 9 3 3 4 ♭9 ♭3
 7 — 2 — 7 —

♭7 6 — 7 —
 5 — 5 —
 4 — 3 4 3

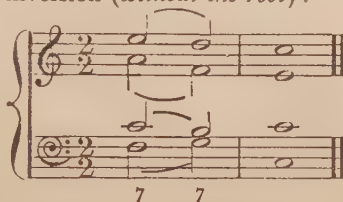
NOTE.—The student will observe that the 9th and 13th cannot both resolve *at the same time* in similar motion, as consecutive 5ths would be produced.

* The 13th is frequently figured 6 instead of 13.

10.—The 11th may be taken with the 13th:—



11.—The 9th, 11th, and 13th may all occur together, in which case the chord usually appears in the third inversion (*without the root*):—



N.B.—The 7th, 9th, and 11th are here free in their progression, since the root, 3rd and 5th of the chord are absent. (*Vide Chapter XXI., Sec. 12.*)

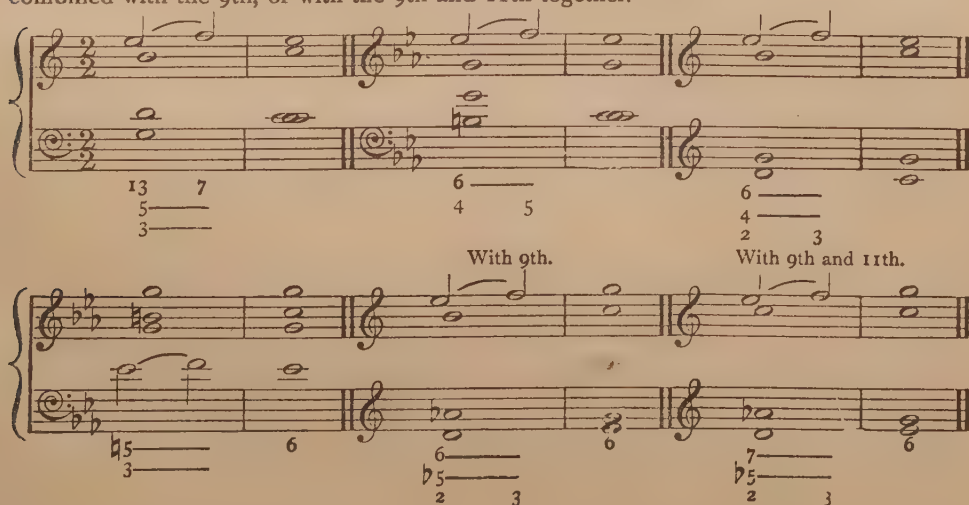
12.—In a major key, whenever the 13th resolves upon the 5th of its own root, it must be a major 13th, as the minor 13th in this case cannot be used without causing "false relation":—



RESOLUTION II.

UPON THE 7TH OF SAME CHORD.

13.—Here the 7th *must be omitted in all positions*. The 13th may be accompanied by the notes of the Dominant common chord (with or without the 5th), or it may be combined with the 9th, or with the 9th and 11th together.



RESOLUTION III.

UPON A NOTE OF SOME OTHER CHORD (USUALLY THE CHORD OF THE TONIC.)

14.—In this case the minor 13th may—

- (i.) Rise a semitone ;
- (ii.) Fall a minor 3rd ;
- (iii.) Remain to be a note of the following chord.

The major 13th may—

- (i.) Fall a major 3rd ;
- (ii.) Remain to be a note of the following chord.

15.—The following examples will show *some* of the possible varieties of this resolution

(A.) 13th accompanied by root and 3rd.

Diagram illustrating the resolution of a minor 13th chord (D13) accompanied by root and 3rd. The resolution is shown in two systems of piano accompaniment. The first system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 3rd chord (D, F, A). The second system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 3rd chord (D, F, A).

(B.) 13th accompanied by root, 3rd and 7th.

Diagram illustrating the resolution of a minor 13th chord (D13) accompanied by root, 3rd and 7th. The resolution is shown in two systems of piano accompaniment. The first system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 7th chord (D, F, A, C). The second system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 7th chord (D, F, A, C).

(C.) 13th accompanied by root or 3rd, 7th and 9th.*

Diagram illustrating the resolution of a minor 13th chord (D13) accompanied by root or 3rd, 7th and 9th. The resolution is shown in two systems of piano accompaniment. The first system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 9th chord (D, F, A, C, E, G). The second system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 9th chord (D, F, A, C, E, G).

* In five or more parts, the 13th may be accompanied by both root and 3rd, 7th, and 9th, thus :—

Diagram illustrating the resolution of a minor 13th chord (D13) accompanied by both root and 3rd, 7th and 9th. The resolution is shown in two systems of piano accompaniment. The first system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 9th chord (D, F, A, C, E, G). The second system shows the D13 chord (D, F, A, C, E, G) resolving to a D minor 9th chord (D, F, A, C, E, G).

(D.) 13th accompanied by 7th, 9th, and 11th,

In this form the chord is identical with the secondary chord of 7th on the Subdominant.

16.—When, in a major key, the minor 13th of the Dominant rises a chromatic semitone to its resolution, it is most frequently written as an augmented 5th from the root, to avoid the contradiction of the accidental, *e.g.* :—

True notation.	Expedient false notation.

17.—Occasionally the following exceptional resolutions of the 13th are met with :—

PROGRESSION OF PARTS.

18.—If the 13th is accompanied by the 7th, it cannot resolve by remaining to be a note of the following chord, as oblique motion from a 7th to an 8th would result, *e.g.* :—

Bad.	Good.

EXERCISES ON THE CHORD OF THE DOMINANT THIRTEENTH

RESOLUTIONS I AND II.

Pourrée. Allegro.

1.

The first exercise consists of five staves of music. The first staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The second staff continues the melody and bass line. The third staff continues the melody and bass line. The fourth staff continues the melody and bass line. The fifth staff continues the melody and bass line. The music is in 2/4 time and features a dominant thirteenth chord. The tempo is marked 'Allegro'.

(Continue melody on same pattern.)

2.

Double Chant.

The second exercise consists of two staves of music. The first staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The second staff continues the melody and bass line. The music is in 2/4 time and features a dominant thirteenth chord. The tempo is marked 'Allegro'.

* Here return to opening phrase of melody slightly modified.

3.

7 6 6 5 6 7 7 6 6 7
 5 4 4 3
 2 —

6 7 13 5 6 5 6 7
 11 — 3 — 3 — 3 —
 9 8 7 3 3 4 3

7 5 7 6 7 6 6 9 8 6 6 13 5
 5 3 5 3 4 9 3
 13 — 7 —

RESOLUTIONS I, II AND III.*

4.

4 6 5 6 7 9 8 4 3 6
 3 4 — 5 — 4 3 4 3
 3 — 4 3

6 4 7 6 6 6 13 4 3 3
 3 — 4 — 7 —
 5 —

6 7 6 4 6 6 6 6 4 3 6 5
 5 4 2 5 4 3 4 5
 13 7
 11 3
 7 —

* The 13th is here frequently written as an augmented 5th from the root. (*Vide* Sec. 16 above.)

Allegretto.

5.

Hymn-tune.

6.

CHAPTER XXIV.

THE CHORDS OF SUPER-TONIC AND TONIC THIRTEENTH.

1.—The *complete* chords of Super-tonic and Tonic 13th would appear as follows:—

Super-tonic 13th. Tonic 13th.

(In key of C.)

but, just as in the case of the Dominant 13th, it is seldom that more than four of these notes appear together.

2.—The chords of Super-tonic and Tonic 13th occur very rarely, so that it will merely be necessary to give one or two examples of each.

(a) (b)

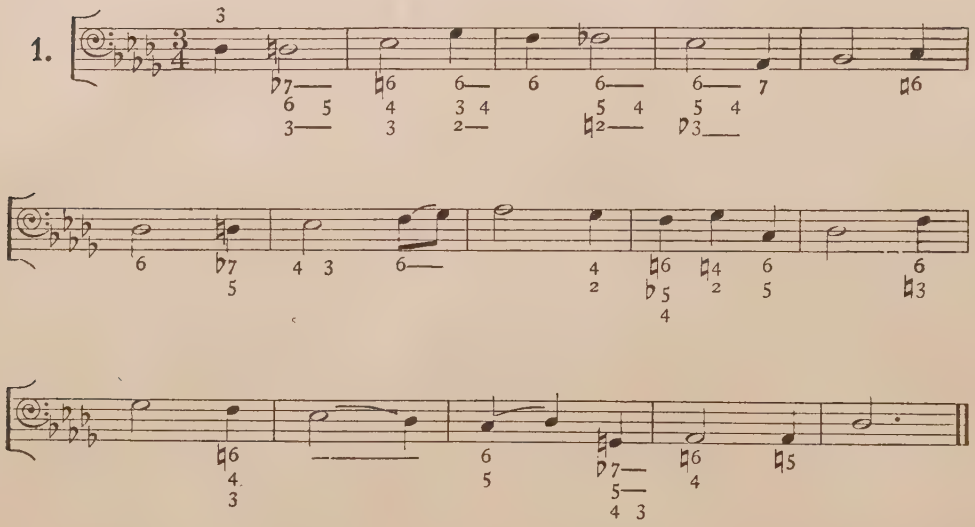
At (a) will be seen an example of the fourth inversion of the chord of Super-tonic minor 9th and major 13th, the 13th resolving on to the 5th of its own root. At (b) is shown a chord of Super-tonic minor 13th accompanied by merely root and 3rd, resolving *directly* upon the Dominant 7th.

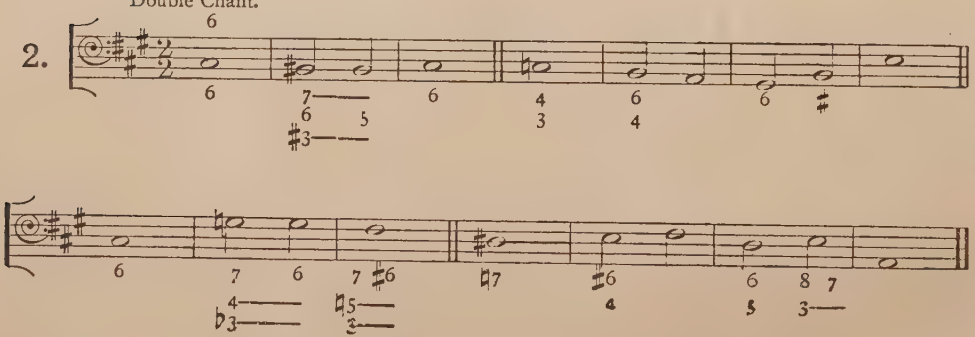
(c) (d)

At (c) will be found the fourth inversion of the Tonic minor 9th and major 13th, the 13th resolving on to the 5th of its own root. At (d) we have the Tonic minor 13th resolving *directly* upon the first inversion of Super-tonic minor 9th.

5.—The 13ths in examples (b) and (d) would, usually, be written respectively A# (not Bb), and G# (not Ab), to save accidentals.

EXERCISES ON SUPER-TONIC AND TONIC THIRTEENTHS

1. 

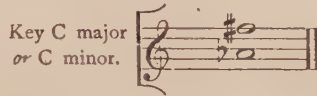
2. 

Double Chant.

CHAPTER XXV.

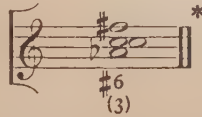
THE CHORD OF THE AUGMENTED SIXTH.

1.—The chord of augmented 6th is most often formed upon the minor 6th of major or minor key, and, as its name implies, contains the interval of augmented 6th from that note :—

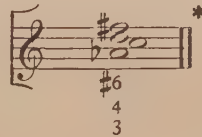


2.—These two notes are usually accompanied in one of three ways :—

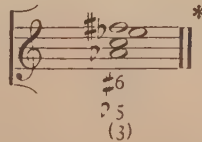
(i.) With a major 3rd from the bass-note (which 3rd may be doubled), when the chord is sometimes called the "Italian 6th."



(ii.) With a major 3rd and augmented 4th; sometimes called the "French 6th."



(iii.) With a major 3rd and perfect 5th; sometimes called the "German 6th."



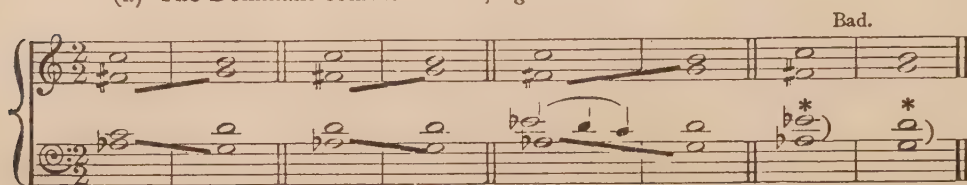
* These three forms of the chord are frequently described as being derived from two roots, the upper notes, F#, C, D, E♭, being respectively the 3rd, 7th, root, and minor 9th of the Super tonic, and the bass-note being the minor 9th of the Dominant, thus :—



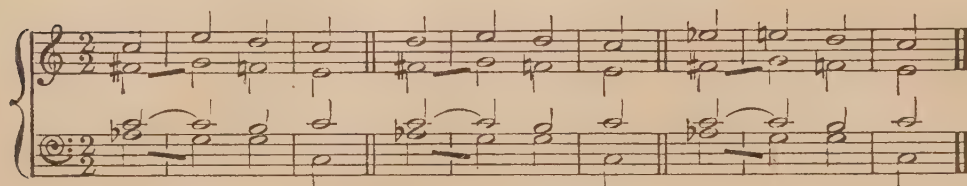
This explanation of the origin of the chord is, however, decidedly dubious.

3.—This chord of augmented 6th upon the minor 6th of the scale is usually resolved upon—

(i.) The Dominant common chord, *e.g.* :—

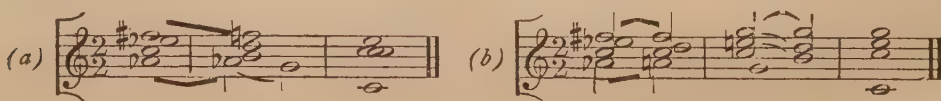


(ii.) The Tonic common chord, *e.g.* :—

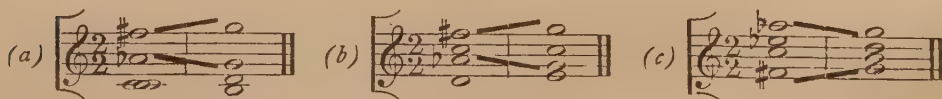


4.—It should be carefully observed that *the notes forming the interval of augmented 6th should not, except under very special circumstances, move in similar motion*, and that in the great majority of cases each should move *a semitone* in opposite directions (as in the above examples).

5.—Sometimes this chord of augmented 6th is resolved upon either a Dominant or Super-tonic *discord*, in which case the notes forming the augmented 6th will generally proceed in oblique motion to one another, *e.g.* :—



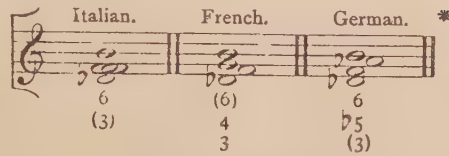
6.—Occasionally the chord is inverted, *e.g.* :—



when the same rules of progression apply.

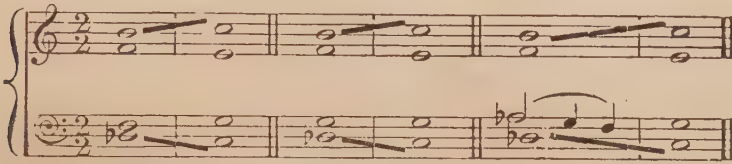
N.B.—All the examples given of the above chord of augmented 6th are equally available in the *minor* form of the key.

7.—The chord of augmented 6th is much more rarely met with on the *minor 2nd* of the key :—

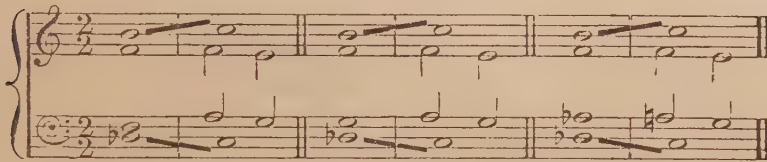


8.—This chord usually resolves upon—

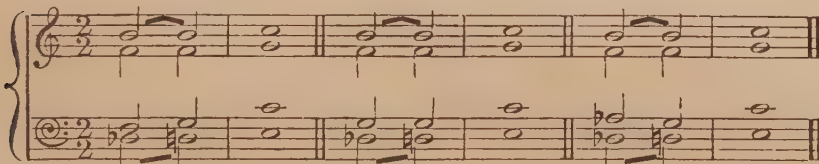
(i.) The Tonic common chord, *e.g.* :—



(ii.) The Sub-dominant common chord, *e.g.* :—



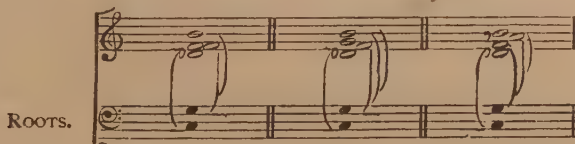
(iii.) A Dominant *discord*, *e.g.* :—



9.—The individual notes of the chord follow the same rules of progression as in the case of the augmented 6th on the minor 6th of the scale. The chord is more rarely used in the minor form of the key, and then is *very seldom* resolved directly upon the Tonic common chord.

10.—Other forms of the chords described in this chapter are occasionally employed by composers ; but the student should have no difficulty in discovering and analysing these for himself.

* In this case the two roots of the chord would be the Tonic and the Dominant, *e.g.* :—



(See, however, foot-note on page 103).

EXERCISES ON AUGMENTED SIXTHS.

1.

4 3 6 5 6 4 6 5 6 4 7 6 4 3 6 #6

6 4 7 6 8 3 3 3 6 5 6 13 7 6 4 3

(Continue melody on same pattern.)

6 4 6 #6 6 6 4 6 5 6 4 13 7 6 4 3

Double Chant.

2.

6 4 3 6 # #6 4 5 6 7

6 7 # 7 6 4 7 #

3.

#6 6 6 7 #6 7 #7 5 #3

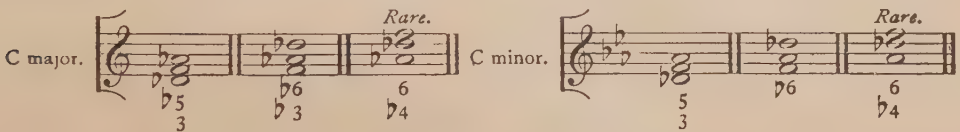
5 3 6 7 6 6 13 5 7

CHAPTER XXVI

UPON THE CHROMATIC CONCORDS NOT ALREADY TREATED OF IN
CHAPTER XIV.

1.—Besides the important chromatic concord upon the Super-tonic already described, others of somewhat less frequent occurrence are to be met with in the works of modern writers.

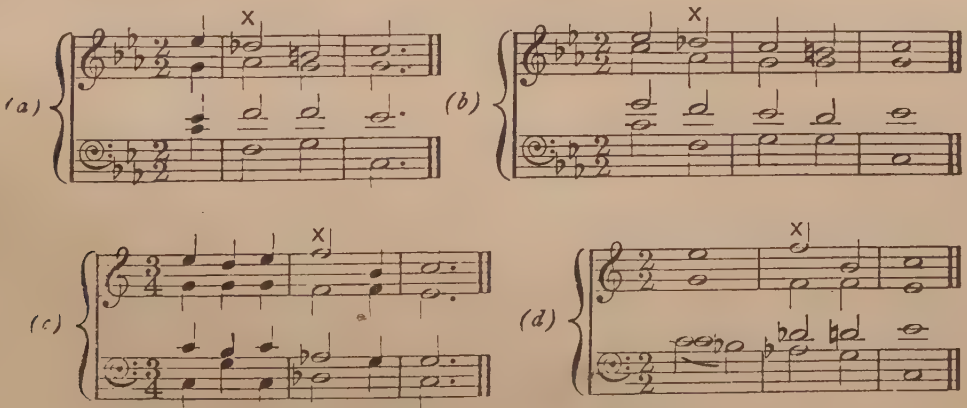
2.—A very beautiful one is to be found upon the minor 2nd of either major or minor key, e.g. :—



3.—It will be noticed that both root and 5th are chromatic notes in the major form of the key, and that only the root is chromatic in the minor form of the key.

4.—This chord is most often used in its first inversion, when it is generally known as the "Neapolitan 6th."

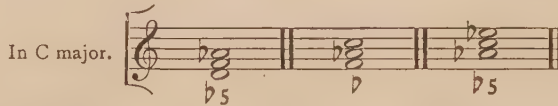
It is most commonly succeeded by either the Dominant 7th or the common chord of the Tonic, e.g. :—



5.—The 3rd in this chord, although a major 3rd from the root, may be freely doubled, even in the first inversion. (Vide examples above.)

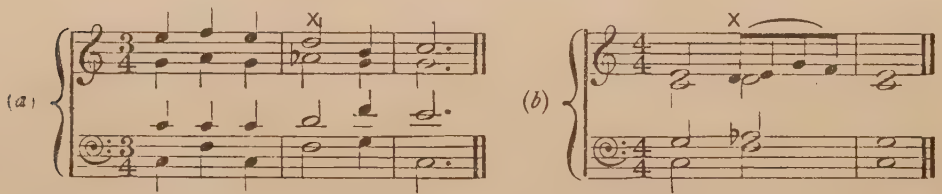
6.—The chromatic chord of the minor 2nd may be followed in other ways, but the above are by far the most usual.

7.—All the diatonic triads of a minor key that contain the minor 6th of the scale may be employed as chromatic chords in the major form of the key, e.g. :—

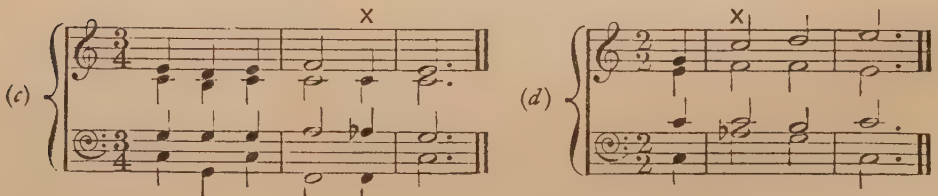


Here will be seen the triads on the 2nd, 4th, and 6th of C minor taken chromatically in C major. The following examples will shew their use :—

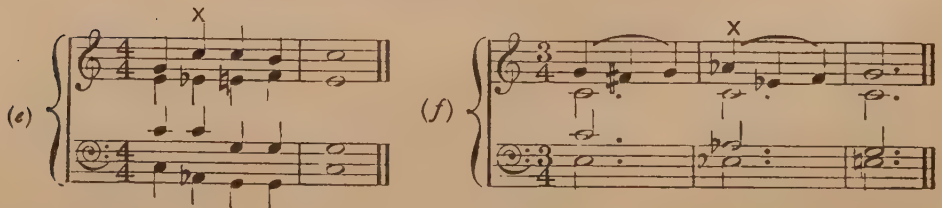
(Diminished Triad on Super-tonic.)



(Minor Common Chord on Sub-dominant.)



(Major Common Chord on Minor 6th.)



8.—The following tables will indicate at a glance the chromatic concords available

in both the major and minor forms of the key of C. The student should transpose these tables into other keys. (See Supplement, pages 161 and 162.)

The chromatic chords are printed as crotchets; the diatonic chords as minims.

C minor.

C major.

9.—Suspensions and prepared 7ths are sometimes added to chromatic triads, when the discords are treated in the same manner as in the case of diatonic chords, *e.g.* :—

(i.) Suspended 9th added to chromatic minor common chord on Sub-dominant

(ii.) Suspended 4th added to chromatic major common chord on Super-tonic.

(iii.) Chord of prepared 7th formed upon chromatic chord of minor 2nd

NOTE.—A chord which needs an accidental, and yet which has not the effect of a chromatic chord, neither makes a modulation, is to be met with in the music of older writers especially. It is found when the final chord of a movement in a minor key consists of the *major* common chord of the Tonic instead of the minor one, a practice that formerly used to be almost universal, *e.g.* :—

The major 3rd in such a chord was called, for some unexplained reason, the "Tierce de Picardie," or "Picardy 3rd."

EXERCISES UPON FURTHER CHROMATIC CONCORDS.

1.

Hymn-tune.

2.

3.

CHAPTER XXVII.

PEDALS.

1.—A pedal, or pedal-note, is a note, generally in the bass part, sustained through a succession of harmonies of which it may or may not form a part.

2.—The pedal-note will almost invariably be either the Dominant or the Tonic, the mental effect of the former being that of incompletion, or unrest; the effect of the latter being generally one of tranquillity or conclusiveness. The following example will demonstrate this :—

The musical score is for a piano piece in 3/4 time, marked "Andante con moto." It consists of three systems of music. The first system shows a bass line with a sustained pedal note (G) and a treble line with a melodic line. The second system continues the melody and bass line. The third system shows a trill (tr) in the treble line and a "ral." (rallentando) marking in the bass line. The score is marked with "p" (piano) and "pp" (pianissimo).

3.—The above passage illustrates several points in connection with the treatment of pedals:

- (i.) That, where the pedal forms no part of the harmony, as at (a), the part next above the pedal must be regarded as the *bass*, and must proceed according to the rules of progression applicable to a bass part.

(ii.) That modulations may occur on a pedal, the most usual from a major key being to the keys of the Super-tonic minor (as in bars 3 and 4), and the Mediant minor (as in bars 5 and 6) upon a Dominant pedal, and to the Sub-dominant key (Bars 9 and 10) upon a Tonic pedal.* Other modulations require great skill in treatment, and had better be avoided by the student, until he has had much experience.

(iii.) That, where a Dominant pedal and a Tonic pedal occur in succession, the Dominant pedal usually precedes that on the Tonic.

(iv.) That a pedal should, in nearly all cases, be quitted *only when it forms part of the harmony*. (*Vide* bar 8 of example in Sec. 2.)

4.—Occasionally the Dominant and Tonic pedals are used at one and the same time. They then form what is known as a “double pedal.” The Tonic pedal should always be placed *below* that of the Dominant, *e.g.* :—†



Double-pedals are frequently to be found in music of a pastoral nature.

5.—An “inverted pedal” is a pedal-note occurring in one of the upper parts, instead of in the bass, *e.g.* :—



* When a modulation occurs on a pedal in a minor key, it is generally a transient one to the Sub-dominant minor key, *e.g.* :—



† A notable instance of the disregard of this generally observed rule is to be found towards the end of the Scherzo in Beethoven's C minor Symphony, where there occurs a double-pedal, lasting through many bars, with the Dominant *below* the Tonic.

6.—Sometimes the pedal-note is taken in the bass and in an upper part at the same time, as in the following passage :—



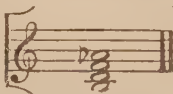
7 —The works of good composers abound in instances of pedals, and the student is recommended to compare their treatment with the directions given in this chapter.

CHAPTER XXVIII.

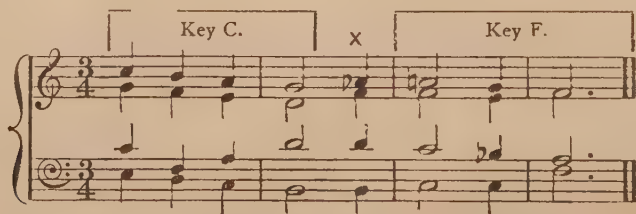
ENHARMONIC MODULATION

1.—Modulation to extreme keys is often effected by the enharmonic change of one or more of the notes of fundamental discords, especially the chords of minor 9th and augmented 6th.

2.—It will be remembered (*Chapters XVIII. and XIX.*) that the root is usually omitted in the inversions of the chords of minor and major 9th. This fact, in the case of the chord of minor 9th, is, as will presently be seen, the means of a possible modulation from any one key to any other in a very short space of time. For instance, the chord

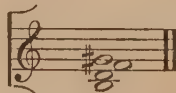


is the first inversion of a minor 9th with root G, and could, as such, be taken in the keys of C, F, and G, as Dominant, Super-tonic and Tonic 9th respectively. Clearly, then, a modulation from one of these keys to either of the others is possible simply by approaching the above chord in the one key and quitting it as part of the other, *e.g.* :—



But more than this can be done. The chord in question may, by enharmonic changes, be made to belong to three other roots; thus causing each note of the chord to appear in turn as a 3rd, 5th, 7th and 9th.

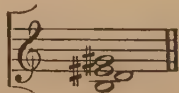
For example, with the notation



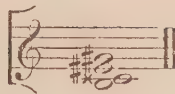
the chord becomes the second

inversion of a chord of minor 9th with root E, and, as such, might belong to the keys of A, D and E, as Dominant, Super-tonic and Tonic minor 9th respectively.

Similarly, if we enharmonically change the Fb to E#, thus :—



the root is C#, and the chord could in like manner belong to the keys of F#, B and C#

Finally, if the D be changed to C \sharp , thus:—  the root is A \sharp , and

the chord could belong to the keys of D \sharp , G \sharp and A \sharp .*

Thus, it will be seen that the chord  can be the means of modu-

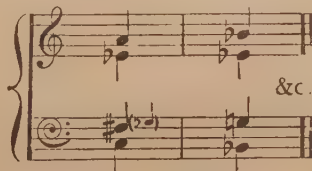
lating into the twelve major keys, and as it, or its enharmonic equivalent, could just as easily occur in the minor form of any one of those keys, it is possible to modulate by it from any one of the twenty-four major and minor keys to any other.

3.—This device, by reason of the rapidity with which a transition between keys, in reality remote from one another, can be made, is often employed by inexperienced composers much too frequently, and gives a restless feeling to the music. It should be remembered that, in the majority of cases, the great charm of a well-ordered modulation lies in the gradual *leaning* towards the new key, which is usually wanting in an enharmonic modulation.

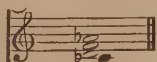
4.—We now give an example of enharmonic modulation by means of one of these inverted chords of minor 9th:—



Here the chord marked (x) is the "pivot-chord" by which the modulation from C to E \flat is effected. It is, of course, approached as the third inversion of the Super-tonic minor 9th in the key of C, with root D; being quitted (by an implied enharmonic change of the F \sharp to G \flat), as the second inversion of the Super-tonic minor 9th in the key of E \flat , with root F \flat . It is very rarely that the enharmonic alteration of notation is *expressed* in writing: if it were so, the chord marked (x) above would have to be indicated thus:—

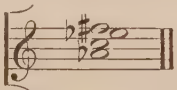
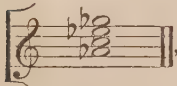


a clumsy and needless complication for the executant.

* This chord would more often be notated  (root B \flat); but here *every* note in the chord is enharmonically changed, constituting merely an "enharmonic of convenience," its root and derivation being exactly the same.

5.—Perhaps one of the most beautiful instances of enharmonic modulation by this means in the whole realm of music is to be found in the few bars of “Grave,” occurring at the commencement of the Development, or “Free Fantasia,” section of the first movement of Beethoven’s “Sonata Pathétique.” The passage is too long for quotation here ; but the student is strongly urged to analyse it for himself. He will find that it commences in G minor, and modulates enharmonically from that key to E minor, in which key the “Allegro” is resumed.

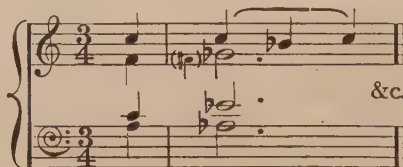
6.—Another chord that is extremely useful for the purpose of enharmonic modulation is that of the augmented 6th (German form). By means of enharmonically changing the upper note of the interval of augmented 6th, the chord is converted at once into a fundamental 7th, which may be regarded, of course, as either a Dominant, Super-tonic, or

Tonic 7th, and resolved accordingly. For instance,  would become , and by it modulations could easily be effected from the keys of C or G

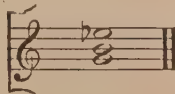
to the keys of D♭, G♭, or A♭, by treating the chord of the 7th either as a Dominant, Super-tonic, or Tonic 7th. The following example will show an enharmonic modulation from C to D♭ by means of this chord :—



Here the chord at (x) is approached as the German 6th on the minor 6th of the key of C, and quitted as the Dominant 7th in the key of D♭, the following process being implied ;



7.—Yet one other means of enharmonic modulation is furnished by the chord of the minor 13th, when the 13th is accompanied merely by the root and 3rd, *e.g.* :—

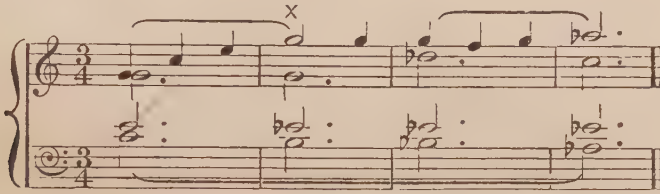


where the root is G, the chord being a Dominant minor 13th in C or C minor, a Super-tonic 13th in F or F minor, or a Tonic 13th in G or G minor. Each note of the above

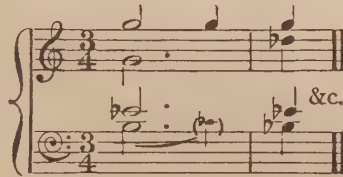
combination may be regarded as the root of the chord, and the notation changed accordingly, *e.g.* :—



A moment's thought will reveal the fact that, by this means, modulations could be effected to six more major and six more minor keys, by regarding each new root as either a Dominant, Super-tonic or Tonic. We will conclude with an example of an enharmonic modulation from the key of C to the key of A \flat by means of this form of the chord of 13th.

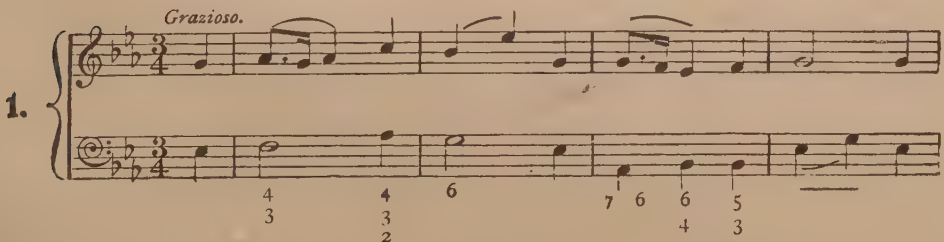


Here, the chord at (X) is approached as the first inversion of Dominant minor 13th in the key of C, and quitted as the last inversion of Dominant 13th in the key of A \flat , resolving upon the second inversion of the Dominant 7th in that key. The enharmonic change *implied* is as follows :—



8.—The student should endeavour to find instances of enharmonic modulation for himself in the works of the great masters, and should write examples of his own ; always remembering, however, that such modulations should be used only for special effects, their frequent introduction into a composition imparting an exceedingly forced and unnatural character to the music, which soon grows terribly wearisome to the listener.

EXERCISES ON ENHARMONIC MODULATION.



(Continue melody on same pattern.)

2. Gavotte.

(Continue melody on same pattern.)

(X) Allowable consecutive 5ths.

* Here bring back opening phrase of melody.

PART III.

ON HARMONIZATION.

CHAPTER XXIX.

1.—The power of adding suitable harmonies to given melodies is one of the first signs of true musicianship, and the importance of this branch of study cannot be over-rated.

2.—As soon as the student has mastered common chords and their inversions, or at latest, the Dominant 7th, he should be shewn how to add *simple* harmonies *below* easy fragments of melody, and should be given similar fragments upon which to work himself.

3.—To some, the ability thus to harmonize effectively seems to come by a sort of natural instinct, an instinct which the teacher should carefully and zealously endeavour to cultivate to its fullest extent ; but to most beginners this subject presents many difficulties, the chief of which lies in the selection of the most suitable chords from the many that are often *possible* to each note of a melody.

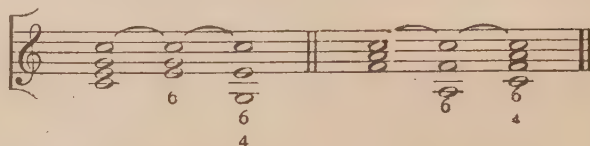
4.—To such students the following remarks are chiefly intended to apply, and by carefully carrying out the directions now to be given, every beginner should, in a comparatively short space of time, find the task of selection become much easier.

5.—A good plan to be adopted with most pupils is one similar to that pursued in the teaching of a language, viz., to commence with a very limited *vocabulary*, and gradually to enlarge this as the student progresses. Thus, the first melodies, or fragments of tune, given to him should be such as can be effectively harmonized by using merely the *three most important common chords of a key*, viz., Tonic, Dominant, and Sub-dominant.

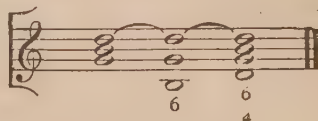
Directly the student can use these three chords well, he will have accomplished his first (and perhaps most difficult) step.

6.—A moment's thought will reveal the fact that, with these three chords alone, it is

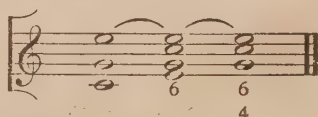
possible to harmonize every note of a major or minor scale. Thus, the first degree can form part of the Tonic and Sub-dominant chords :—*



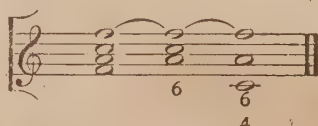
The 2nd degree, part of the Dominant chord :—



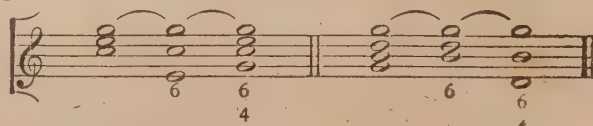
The 3rd degree, part of the Tonic chord :—



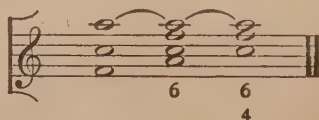
The 4th degree, part of the Sub-dominant chord :—



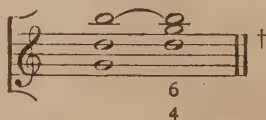
The 5th degree, part of the Tonic and Dominant chords :—



The 6th degree, part of the Sub-dominant chord :—



The 7th degree, part of the Dominant chord :—



7.—It will be seen by the above table that the 1st and 5th degrees may each be harmonized by two of the three chords, and that every degree may form part of a direct chord or an inverted chord. Of course, the nature of the passage to be harmonized must, to a great extent, determine the fitness of each, and it is here that the student must use

* The examples are here given in the major form of the key only. They may all be transposed into the minor form.

† Clearly, the first inversion of the Dominant chord cannot be employed to harmonize the 7th degree of the scale, as it would cause the Leading-note to be doubled.

his own discrimination, which, however, may be considerably assisted by observing carefully the following points :—

(i.) The bass should be a *firmly-moving* one, and to that end, should generally not leap *more* than a 5th;* a skip of a 4th or a 5th, however, usually being effective and strong.†

(ii.) The same bass-note should *very rarely* be retained for two succeeding chords.

(iii.) Where a note is repeated in the melody, it is best for the harmony to be changed, and the bass to move.

(iv.) A chord (or even a bass-note with a change of harmony) that is going to be taken at one of the stronger accents of a bar, should not be used at the immediately preceding weaker accent, except sometimes at the beginning of a phrase (*vide the first two chords* in Example 1, on p. 137).

8.—Second inversions, a great stumbling block with beginners, should be used *very sparingly*, and the “cadential” $\frac{6}{4}$ had better not be used except just before a cadence, and then must be (*vide Chapter III.*, Sec. 16) at a stronger accent than the chord that succeeds it.

The “passing” $\frac{6}{4}$ should only at first be employed where the bass and top part move by step to and from it, *e.g.* :—

Good.

Not so Good.

N.B.—The $\frac{6}{4}$ on the Super-tonic bass (*i.e.*, the second inversion of the Dominant common chord) cannot be used as a “cadential” $\frac{6}{4}$.

9.—Where the student is in doubt whether to use a direct chord, or a chord in its first inversion, the best and safest plan, generally, is to employ that position which will give the smoothest bass.

* This rule will be susceptible of considerable relaxation in more advanced exercises.

† The leap of an octave in the bass is always strong, provided that the note immediately preceding and immediately succeeding such leap be within the octave.

Good.

Awkward.

10.—The following example will shew a simple fragment of melody, harmonized with merely the Tonic, Sub-dominant and Dominant chords. Of course, no modulations will be introduced in the examples and exercises first to be given.



It should be observed that, where the same harmony is used for two succeeding notes of the melody, as is the case at (a) (a), a different position of the chord is taken each time, and the bass *moves* (*vide* second recommendation in Sec. 7).

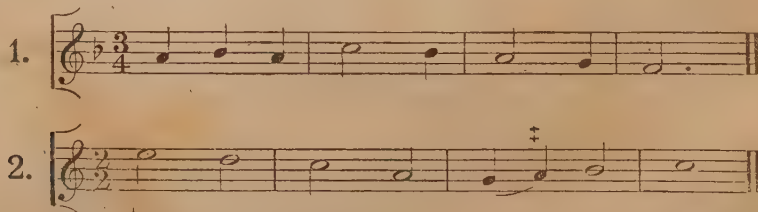
At (b) in the above example, the first inversion of the Sub-dominant is used in preference to the direct position, since it makes a smoother bass

At (c) a "cadential" $\frac{6}{4}$ is used, and it may be safely said that, when the melody-note immediately preceding a perfect cadence is part of the Tonic chord, it should generally be harmonized by the second inversion of the Tonic chord, which seems to lead the hearer to *expect* the cadence, and which, moreover, can then be followed in a satisfactory manner.

11.—Before experimenting with a larger selection of chords, the following fragments of melody should be harmonized, using only the common chords of the Tonic, Dominant, and Sub-dominant. Additional exercises for harmonization, including fragments illustrative of the more usual Cadence-forms, will be found in the Author's "350 Exercises in Harmony, Counterpoint, and Modulation."

EXERCISES

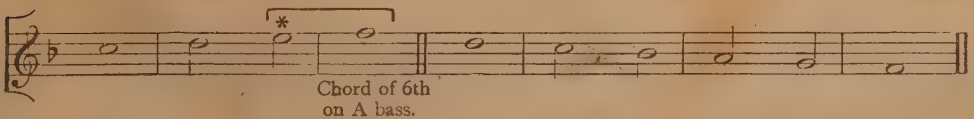
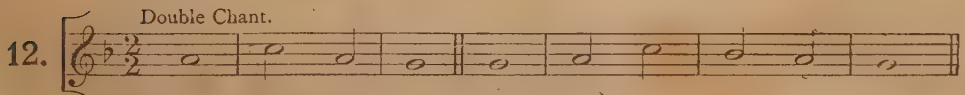
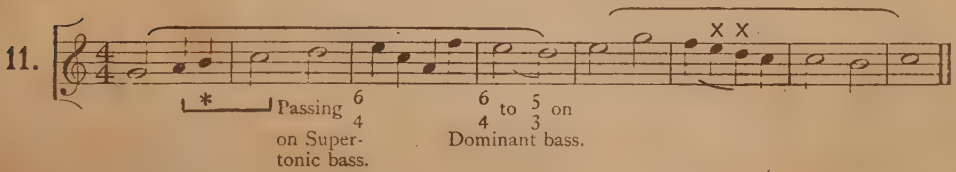
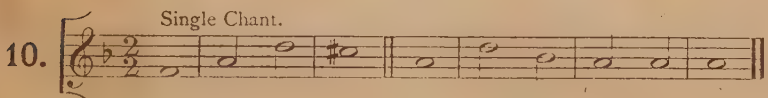
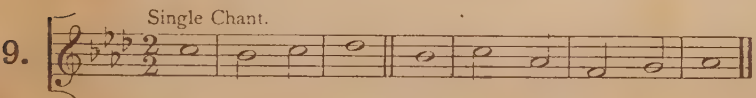
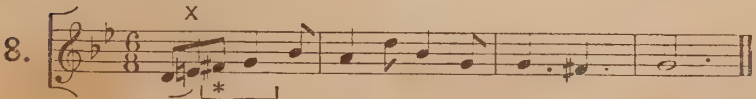
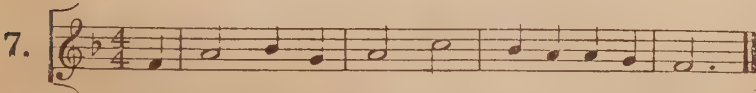
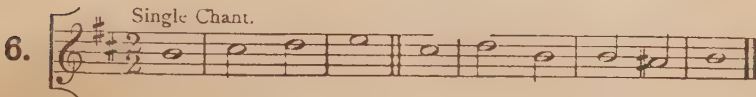
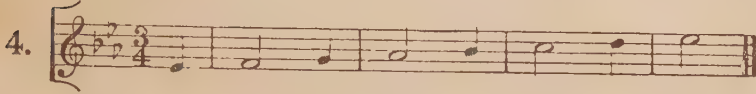
Harmonize in four parts the following phrases, using only the chords of the Tonic, Dominant and Sub-dominant. (The 7th may be added to the Dominant chord in the last chord but one in each example, provided that it is resolved properly.†)



* It will be noticed that the above phrase begins with the chord of the Tonic and ends with a perfect cadence. This form of melody will be adopted in all the student's first exercises.

† A more varied range of chords may of course be permitted, at the discretion of the teacher, in cases where special aptitude is observable in a student.

‡ Passing-note, not to be harmonized.



X Passing-note.

* Whenever the Leading-note proceeds to the Tonic, as here, do not harmonize the Tonic by the Sub-dominant chord; the effect will invariably be bad.

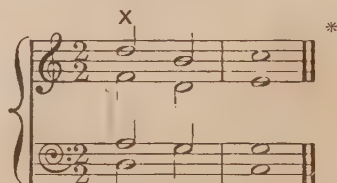
CHAPTER XXX.

ON THE HARMONIZATION OF MELODIES—*Continued.*

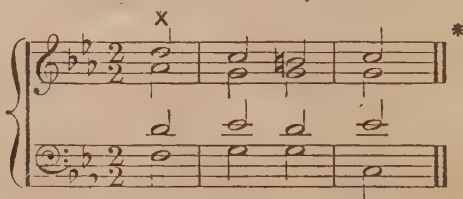
1.—If the student has worked the exercises at the end of the preceding chapter, he should now find no difficulty in effectively managing a slightly enlarged vocabulary.

2.—The most useful chords, after those already given, are those of the Super-tonic and the Sub-median.

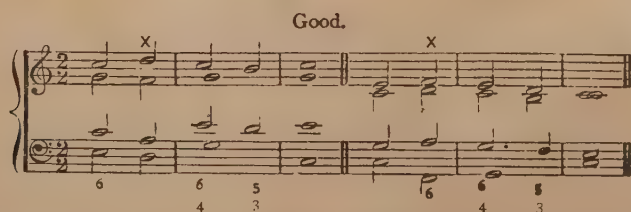
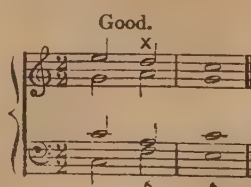
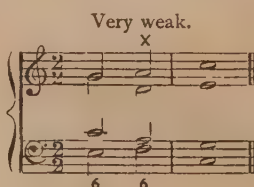
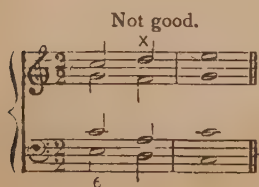
3.—The Super-tonic in a major key may be used either in its direct position, or in its first inversion, and in one of these forms is frequently to be met with just before a cadence, thus :—



In a minor key, the first inversion *only* should be used at present, as the employment of the diminished triad in its original position requires the greatest care. Just as in a major key, the Super-tonic chord in a minor key often leads up to a cadence :—

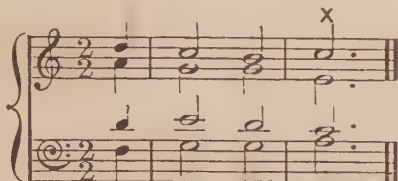


N.B.—In a major key it is better that the common chord of the Super-tonic should not be followed by that of the Tonic, unless : (1.) They are both in the first inversion, or
(2.) The Tonic chord is in its second inversion.

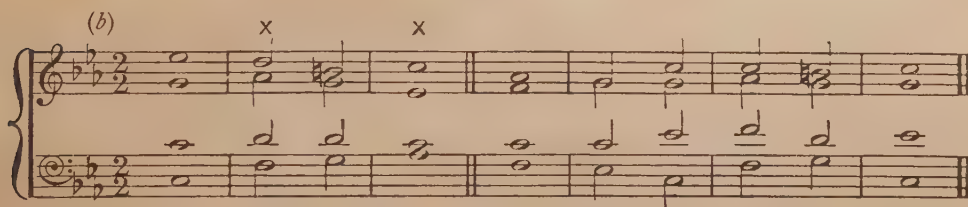
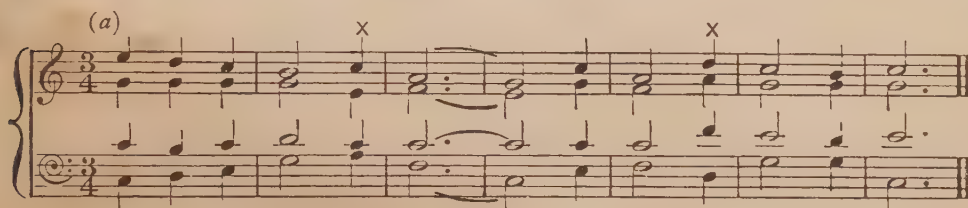


* It will be seen, by these two examples, that the Super-tonic chord is appropriate when followed by either the Dominant chord (which may be direct, or in its 1st inversion), or by the 2nd inversion of the Tonic chord. *It can very rarely be used satisfactorily otherwise, except in a succession of "chords of the 6th."*

4.—The Sub-median chord had better be employed, as yet, only in its direct position, and is chiefly useful in harmonizing the key-note. It frequently forms the final chord in an "interrupted cadence, *e.g.* :—

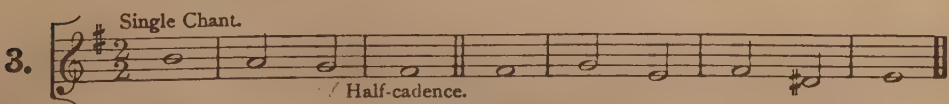
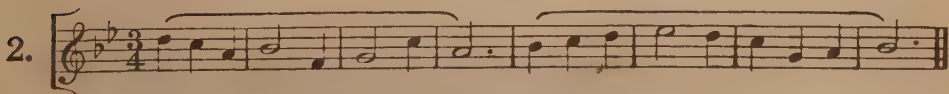
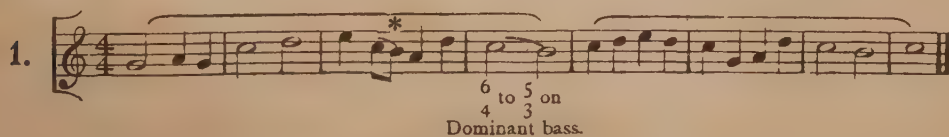


5.—The following examples will indicate the employment of the Super-tonic and Sub-mediant chords —



EXERCISES.

Harmonize the following, using *chiefly* the Tonic, Dominant and Sub-dominant Chords; but *occasionally* introducing the Super-tonic and Sub-median chords, as shewn in the foregoing portion of this chapter.



* Passing-note.

4. Hymn-tune.

Interrupted cadence.

6 to 5 on Dominant bass, forming half-cadence.

6.—All the different positions of the chord of the Dominant 7th may now be added to the list of harmonies, provided that the melody will permit of their proper resolution.

Good.

Bad.

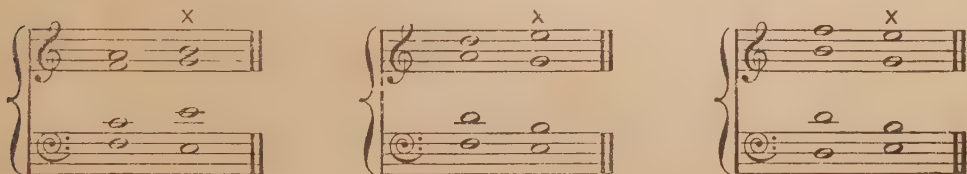
It is generally much the best *not* to employ the direct position of the Dominant 7th (when it resolves upon the chord of the Tonic), except at a cadence: the inversions may be freely used during the course of a melody, including the second inversion with the root omitted, when, as was stated in *Chapter VIII.*, Sec. 12, the chord is free in its progression, and appears as the first inversion of the diminished triad of the Leading-note, *e.g.*:—

As these two examples shew, this form of the chord is generally succeeded by either Tonic or Sub-median harmony, although occasionally it is followed by that of the Sub-dominant, especially when the melody descends by degrees from the key-note to the 6th of the scale:—

7.—Another chord that will be found particularly useful, especially in leading up to a cadence, is the secondary chord of 7th on the Super-tonic. It is better, in nearly all cases, to prepare the 7th, and the chord is most frequently met with in its first inversion, in which form it will be recognised as the so-called "chord of the added 6th," e.g. :—



8.—The common chord on the Mediant of a major key, the only common chord not yet spoken of, should be rarely used, its effect being often very harsh and disagreeable. It may be safely said that *it should never be used in its direct position when preceded by any chord containing the Sub-dominant of the key.* If the following examples be played, the bad effect of this Mediant chord will be evident :—



The augmented triad on the Mediant of a minor key had better be avoided altogether by the beginner.

EXERCISES

Include occasionally the various positions of the Dominant 7th; and, where possible, illustrate the use of the "Added 6th."



* Passing-note.

7. *Andante grazioso.*

6
4 on A bass.
3

Half-cadence.

x

8. *Hymn-tune.*

Half-cadence.

Half-cadence.

x Passing-note.

CHAPTER XXXI.

ON THE HARMONIZATION OF MELODIES—*Continued*

CADENCES.

1.—Hitherto the various cadences to be employed in the harmonization of the given melodies have been indicated ; but, henceforward, the student will nearly always be left to make the selection himself. One most important matter is *variety of cadence*, and it may be taken as a safe guide that, unless the music modulates at the end of a phrase, no two consecutive cadences should be of the same description ; and that the perfect cadence in the Tonic key should, in the great majority of instances, be reserved for the concluding phrase.

2.—As some difficulty is often experienced by beginners in *leading up to a cadence*, the following cadence-forms should be carefully studied, since they show how the various kinds of cadence are usually approached.

SIMPLE CADENCE FORMS.

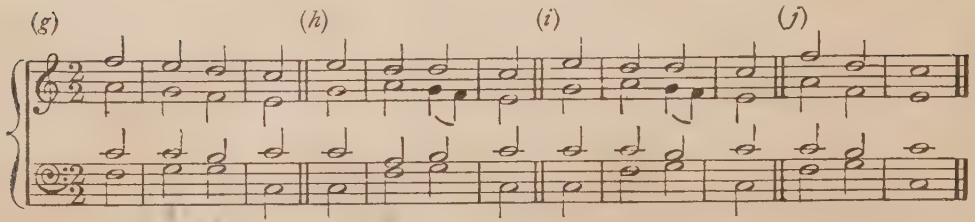
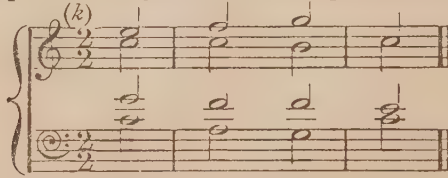
PERFECT CADENCES. Def. 14 (a).

3.—The melody in a perfect cadence, in by far the greater number of cases, ends with the key-note, which, however, may be led up to in various ways, some of the more usual of which will be found below :—

Melodic phrase ending with Leading-note proceeding to Tonic.

The musical notation displays six examples, labeled (a) through (f), of a melodic phrase ending with a leading-note proceeding to the tonic. Each example is written in 2/2 time and consists of a treble and bass staff. The examples illustrate different ways to approach the tonic note (C) from the leading note (B):

- (a) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (b) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (c) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (d) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (e) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (f) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.

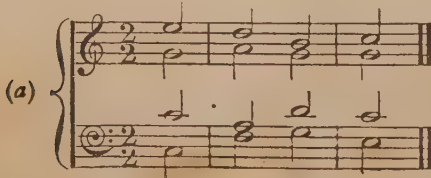
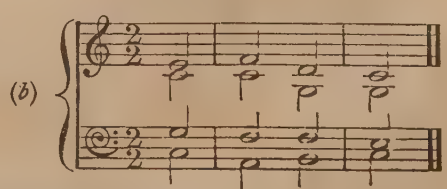
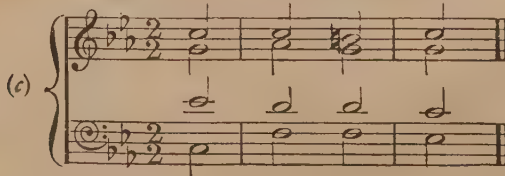
Melodic phrase ending with Super-tonic proceeding to Tonic.*Melodic phrase ending with Dominant proceeding to Tonic.*

N.B.—The above examples may, with very slight variation in the part-writing, be transposed into the minor form of the key.

4.—Occasionally, in the case of a perfect cadence, the melody terminates on the 3rd or 5th of the Tonic chord; but no difficulty should be then experienced, as the *harmonies* will be, in nearly all cases, identical with those given above, only perhaps in different positions.

5.—It should be carefully observed that, in the above examples, the chord immediately preceding the Dominant bass is either that of the Sub-dominant, or that of the Super-tonic (with or without a 7th). These are the most usual “pre-cadential” chords.

6.—If in a perfect cadence the Dominant or the Tonic chord, or both, be in any other than the direct position, the cadence is called an “*Inverted cadence*,” and this form is particularly useful in the *midst* of a melody, to prevent the effect of conclusion that would result were the direct perfect cadence to be used. The following examples will shew some “inverted cadences.”

Tonic chord inverted.*Dominant chord inverted.**Both Tonic and Dominant chords inverted.*

IMPERFECT, OR HALF-CADENCES. Def. 14 (b).

7.—Since the Dominant is always the final chord in a half-cadence, the need for such will be generally evident when the melody of a non-modulating phrase terminates with either the 2nd, 5th or 7th of the scale, the three notes which form the Dominant chord. The following examples of half-cadences will indicate the method of their treatment.

Almost any chord may precede that of the Dominant in a half-cadence.

Melodic phrase ending on 2nd of scale.

Examples (a) through (g) illustrate melodic phrases ending on the 2nd of the scale. Each example is written in 2/2 time on a grand staff (treble and bass clefs). The phrases are as follows:

- (a) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (b) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (c) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (d) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (e) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (f) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (g) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.

Melodic phrase ending on 5th of scale.

Examples (h) through (l) illustrate melodic phrases ending on the 5th of the scale. Each example is written in 2/2 time on a grand staff. The phrases are as follows:

- (h) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (i) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (j) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (k) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (l) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.

Melodic phrase ending on 7th of scale.

Examples (m) through (q) illustrate melodic phrases ending on the 7th of the scale. Each example is written in 2/2 time on a grand staff. The phrases are as follows:

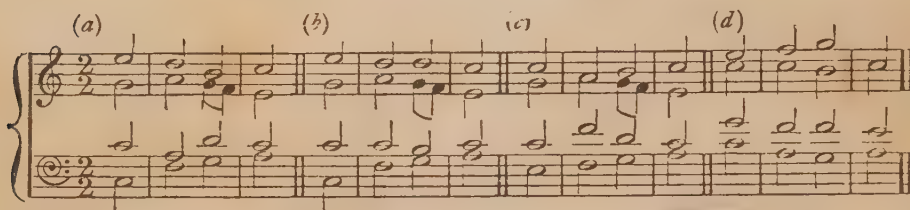
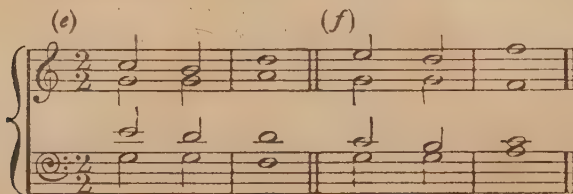
- (m) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (n) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (o) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (p) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.
- (q) Treble: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C3, F2, C3, F2, C3, F2, C3, F2.

N.B.—All the above examples (with a very slight modification of the part-writing in one or two cases) may be freely used in the minor form of the key.

INTERRUPTED CADENCES. Def. 14 (c.)

8.—The Interrupted cadence will be found a very valuable means of preserving *continuity* in the harmonization of a given melody, preventing the too frequent recurrence of the Perfect cadence.

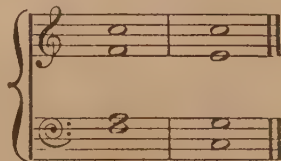
9.—The chord most generally employed as the final one in an Interrupted cadence is the Sub-median in its direct position ; but almost any chord is *possible*.

Melodic phrase ending on Tonic.*Melodic phrase ending on other degrees of scale.*

N. B.—These examples may be transposed into the minor form of the key, under the same conditions as those given on Perfect cadences and Half-cadences.

THE PLAGAL CADENCE. Def. 14 (d).

10.—This form of cadence is comparatively rarely met with in modern composition, except in church music. The most familiar instance of its use occurs in the "Amen" sung at the end of most hymn-tunes, *e.g.* :—



In harmonizing a melody it is not often used, except occasionally at the very end.

11.—It must be remembered that the progressions given in all the examples in

this chapter are only cadences *when they occur at the end of a phrase, or division of a phrase.*

12.—In by far the greater number of cases the final chord of a cadence should fall on a strong accent. Instances of the disregard of this rule may be found in the works of most composers, but the student is strongly advised to adhere to it, at any rate until he has had some considerable experience.

13.—In hymn-tunes and chorals a cadence is needed at the end of each line of the tune, which is frequently indicated by a double bar, or a pause.

In other melodies some sort of a cadence is always required at the end of each phrase, the most usual phrases being of four bars in length. Before commencing to harmonize a melody it should be carefully played through, and the length of the various phrases noted, in order to determine the position of the cadences.

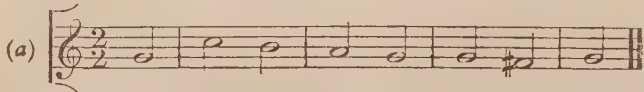
CHAPTER XXXII.

ON THE HARMONIZATION OF MELODIES—*Continued.*

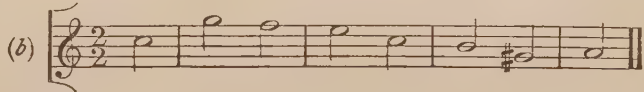
EXPRESSED AND IMPLIED MODULATIONS.

1.—It cannot have escaped the student's notice that it is comparatively rare to find melodies of any length remaining in the same key throughout, as the effect of such would be generally very dull and uninteresting.

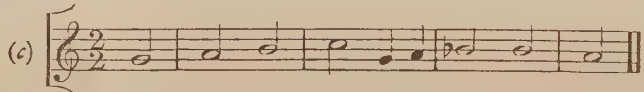
2.—Frequently, the presence of a modulation is indicated by the notes of the melody itself, as in the following instances :—



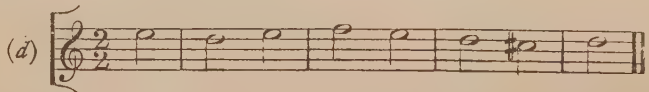
where clearly the music passes into the key of G from the key of C in which it started :



in which a modulation occurs to the relative minor of the original key, viz., into A minor :

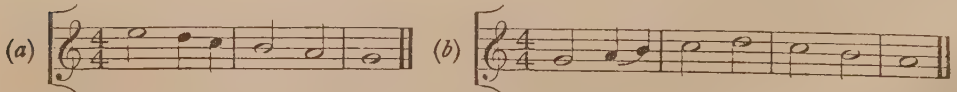


where the B♭ leads us into the key of F.

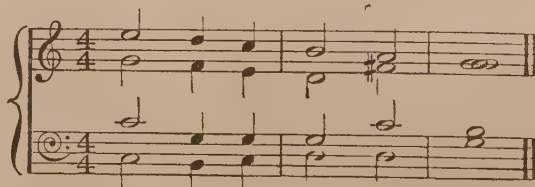


in which a modulation to D minor is indicated.

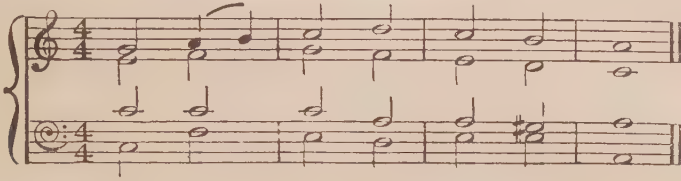
3.—Often, however, the modulation is merely *implied*, as in the following passages :—



Here the three last notes in example (a) could effectively be harmonized in the key of G, thus :—



and it would be most natural to make the second example close in A minor, thus :—



4.—Modulations to nearly related keys will now be introduced into the melodies to be harmonized. Instances of both expressed and implied modulation will be found in these melodies. Where any doubt could exist in the student's mind as to what key to pass into, such key is specified.

5.—Passing-notes and simple suspensions should be occasionally inserted, as they materially aid the flow of the music, and prevent stiffness and squareness.

EXERCISES ON MELODIES CONTAINING SIMPLE MODULATIONS.

The student is here left to supply the suitable cadences himself. Where there is any difficulty in determining whether the music modulates or not, an indication of the key is given.

Use only the harmonies allowed in the preceding exercises.

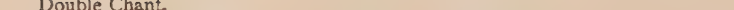
1. CHORAL.—“Christus, der ist mein Leben.”

Perfect cadence in key of C.

2. Minuet.


Key B minor.

N.B.—In this exercise, do not harmonize any *unaccented* notes shorter than crotchets; but treat them either as passing-notes or arpeggio-notes, as the case may be.

3.  Double Chant.
Inverted cadence.

* G minor.
Inverted cadence.


4. Hymn-tune. X




4. Hymn-tune. X

F minor.


5. Hymn-tune.—St. Ann.




5. Hymn-tune.—St. Ann.




5. Hymn-tune.—St. Ann.




5. Hymn-tune.—St. Ann.




5. Hymn-tune.—St. Ann.




5. Hymn-tune.—St. Ann.




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5. Hymn-tune.—St. Ann.



5. Hymn-tune.—St. Ann.



5. Hymn-tune.—St. Ann.



5. Hymn-t

Half-cadence
in A minor.

[illegible]

Into C major. Return to key of G.

X Passing-note.

* The key of G minor indicated here is not a related key to the key of C major, implied at the end of the preceding line. In proceeding from a major key to an unrelated *minor*, it is best to introduce the new key by some chord containing the 6th degree. It will, therefore, be well to harmonize the C at the beginning of line 3 of the chant by a chord of C minor (Sub-dominant chord of key of G minor).

CHAPTER XXXIII.

ON THE HARMONIZATION OF MELODIES—*Continued.*

1.—By this time the student should feel sufficiently at ease in simple harmonizing, as to be able to employ a freer harmonic structure in his exercises. In the succeeding melodies, therefore, he will not be limited in his choice of chords, and may introduce, if fitting occasions present themselves, the richer harmonies of the 9th, 11th, 13th, etc. He should remember, though, that these, and all chromatic chords, should, as a rule, be used somewhat sparingly, and that many melodies, especially those that take the form of hymn-tunes, or chorals, sound much better when harmonized by the simpler diatonic chords, and have then a much more natural and satisfactory effect.

2.—We will now take two or three rather more difficult melodies, and harmonize them, by which means the student will be able to observe many points that will stand him in good stead in his own attempts. The cadences should especially be noted.

(1.) CHORAL—"Herr Jesu Christ, dich zu uns wend."

The musical score is for a choral exercise in G major, 2/2 time. It consists of three systems of piano accompaniment, each with five numbered measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The melody features various chordal textures and cadences, with some measures containing triplets or other rhythmic figures. The piano accompaniment provides harmonic support with chords and moving lines in the bass.

3.—It will be seen *first*, that, in the above choral, the cadences at the end of each line of the tune (indicated by pauses) are all "perfect cadences"; the variety of key

employed, however, taking away all the monotony and tameness that would have inevitably resulted, had no modulation taken place.

Secondly, that the introduction of passing-notes in bars 3, 5, 6, 7, 11, 13, 14 and 15, and the employment of suspensions in bars 2, 11 and 13, are means by which additional interest may be given to the harmonization.

4.—A point worthy of attention is that the third line ends with a cadence in B minor. There is nothing, of course, in the melody itself to demand a modulation to this key, and indeed a cadence in D would at first sight seem to be indicated; but the key of B minor was chosen for the sake of greater variety, the first line of the choral having closed in D.

(II.) CHORAL.—“Ach Gott, wie manches Herzeleid.”

5.—The above does not require much comment, except to draw attention to the good effect of careful modulation to related keys, as exemplified in bars 2 and 4. The half-cadence in the Tonic key, at the end of the third line of the Choral (bar 6), should not escape notice.

(III.) ENGLISH MELODY.—“The Vicar of Bray.”

6.—This tune illustrates several points :

(i.) The division of complete musical phrases into subsidiary “sections,” each of which should generally have its own cadence—often an “inverted cadence,” in order not to arrest the flow of the melody.

(ii.) The very important fact that, in many instances, notes of the melody should be regarded as *passing-notes*, unaccented or accented (*Chapter X.*)—a most valuable and necessary means of avoiding clumsiness and stiffness in harmonization. Instances of unaccented passing-notes in the melody will be found at (a), (d), and (e), and of accented passing-notes at (b), (c), and (f).*

* It is impossible to lay down rules as to when the notes of a melody are to be treated as passing-notes. A safe general principle to go upon is that *where a note of the melody is quitted by leap, it cannot be treated as a passing-note except under the conditions mentioned in Chapter X., Sec. 8.*

Often, where an *un*-accented note is quitted by leap, and approached by step of a 2nd, it is advisable to treat the preceding note as an *accented passing-note*, e.g. :—

The accented passing-notes are here marked with a cross.

(iii.) The use of suspensions (as in bars 4, 12, 15 and 16) and the employment of two harmonies to one note of the melody (as in bar 8), in order to keep up the animated movement. This device is also frequently to be met with in the harmonization of hymn-tunes and chorals.

(iv.) The introduction of a moving bass-part in the last "phrase" of the tune, an example of the application of counterpoint to the harmonization of melodies. The student must, of course, go through a thorough course of contrapuntal study before he will be able to enrich his work in this manner with ease and effect.

EXERCISES.

Somewhat more difficult melodies, intended to be harmonized on a freer harmonic basis. The pauses indicate the position of the cadences.

1. CHORAL.—"Nun sich der Tag geendet hat."

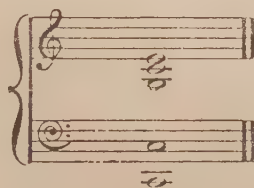
2. CHORAL.—"O, Ewigkeit, du Donnerwort."

3. CHORAL.—"Nun danket."

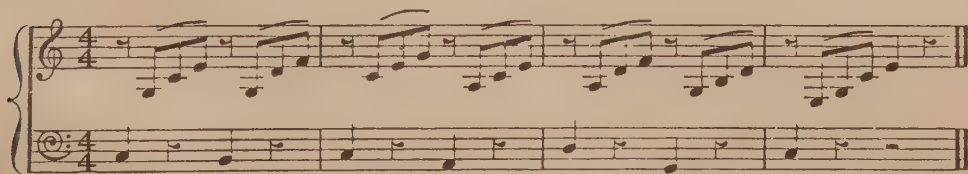
3.—In the construction of free accompaniments, we often find the harmonies broken up, or dispersed in arpeggio, e.g. :—



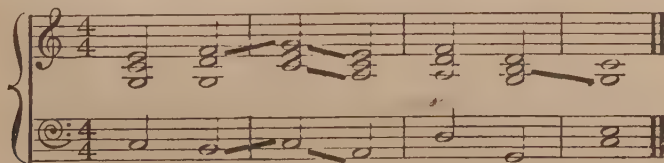
all of which are merely different forms of accompaniment founded upon the following chord :—



4.—As a safe general rule, the notes of broken chords or arpeggios should be treated as separate voices, and progressions that would be disallowed in unbroken harmony should mostly be avoided in the forms of accompaniment under consideration. For instance :—



is incorrect, as will immediately be seen if the harmonies be written as for voices :—



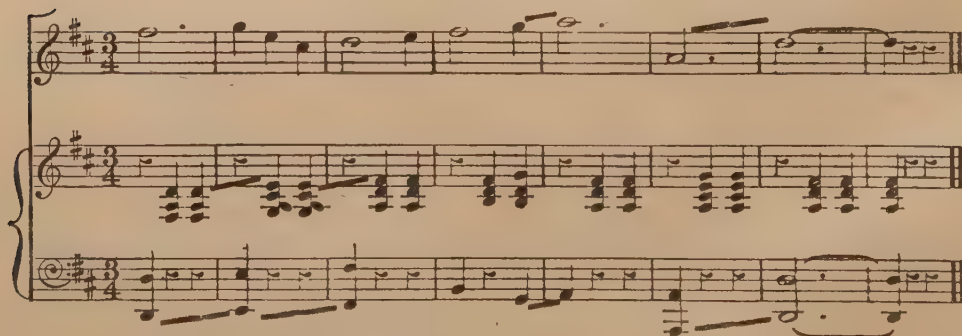
* An important fact is that the mental effect of detached bass-notes, succeeded by rests, lasts just as if the notes were sustained.

5.—One or two licenses and freedoms that are perfectly unobjectionable must, however, now be stated.

(a) Consecutive 8ths or unisons may be introduced between the notes of the melody and those of the *upper* parts of the accompaniment; but NOT between the bass and any other part, *e.g.* :—



There is nothing incorrect in the above example, although the consecutive 8ths between the melody and the right-hand accompaniment, and also (bars 3, 4 and 5) between two parts of the accompaniment itself, will readily be noticed. The octaves in the bass are here perfectly allowable, since they are not to be regarded as two distinct parts, but merely as *one* part, strengthened. This is frequently to be met with in pianoforte music. A similar strengthening of the bass-part in octaves will be found in orchestral music, where the 'cello and double-bass in reality play in octaves with one another; and also in organ music, where the pedals when coupled to the manuals, double the bass-part in the octave below. The student should compare the above example with the following one—which is full of faults :—



(b) A fundamental discord may be doubled in the melody and any of the *upper* parts of the accompaniment, when the discord in the melody may leap in arpeggio to

any other note of the same chord, provided that it is resolved regularly in the accompaniment, *e.g.* :—



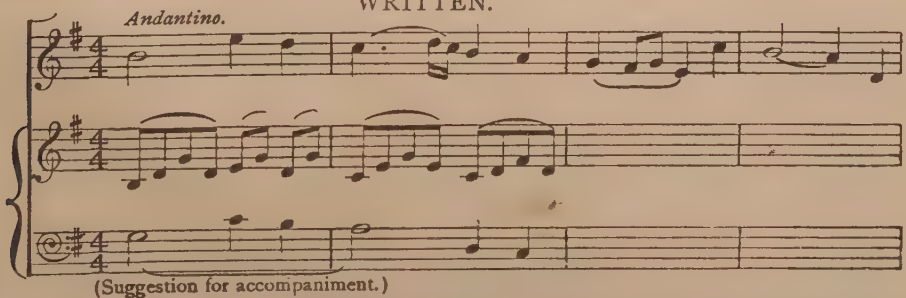
Here will be seen, at (*) the third inversion of the chord of Dominant 11th in the key of D, with the 11th doubled in the melody and accompaniment, that in the melody leaping to the 9th, which then becomes doubled in its turn. The 11th resolves regularly in the accompaniment.

At (X) the 7th in the chord of Dominant 7th is doubled, and treated in a similar manner.

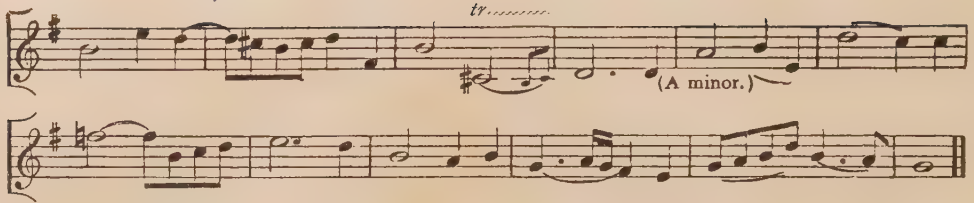
5.—Even good composers frequently allow themselves further licenses in free harmonization, but the student should avoid such until he has had considerable experience in writing, and will do well to take to heart the wise words of Dr. Ebenezer Prout, who says in his admirable treatise on Counterpoint : “There is nothing in which helpless and shiftless work shows itself more clearly, or takes more speedy vengeance on its author than in the writing of a simple accompaniment.”

6.—Examples of accompaniments will be found in abundance in the works of the great masters, and the student is urged carefully to examine these, as he will learn far more by so doing, than by any other method. There is no “royal road” to success ; it is only by practical experience, and by painstaking study of the best models, that he will be enabled to achieve the requisite freedom and ease in this most important branch of his art.

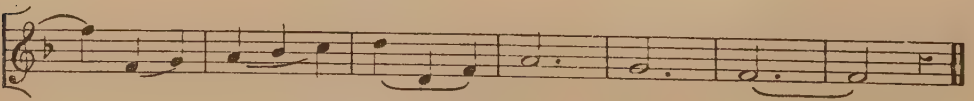
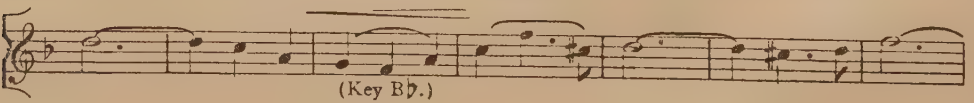
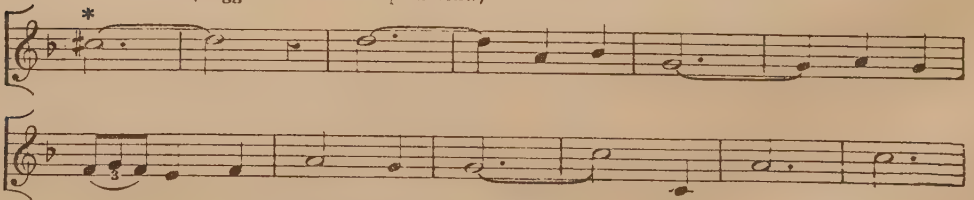
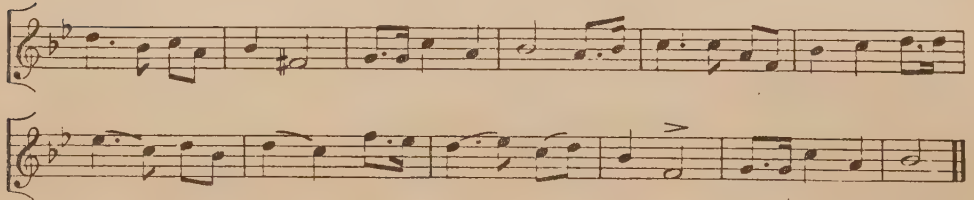
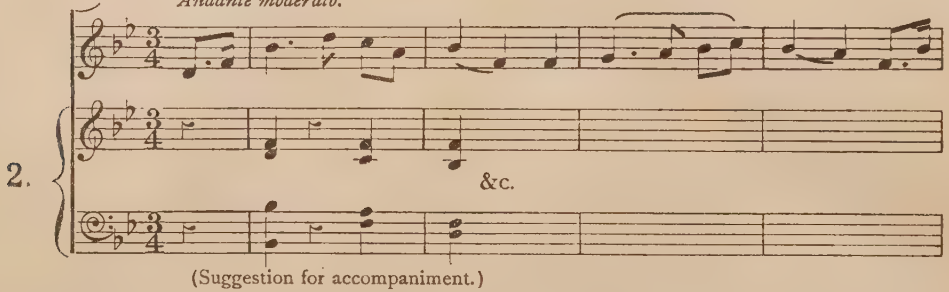
MELODIES TO WHICH A PIANOFORTE ACCOMPANIMENT IS TO BE WRITTEN.



† The doubling of the Leading-note between the melody and an upper part of the accompaniment is perfectly justifiable.



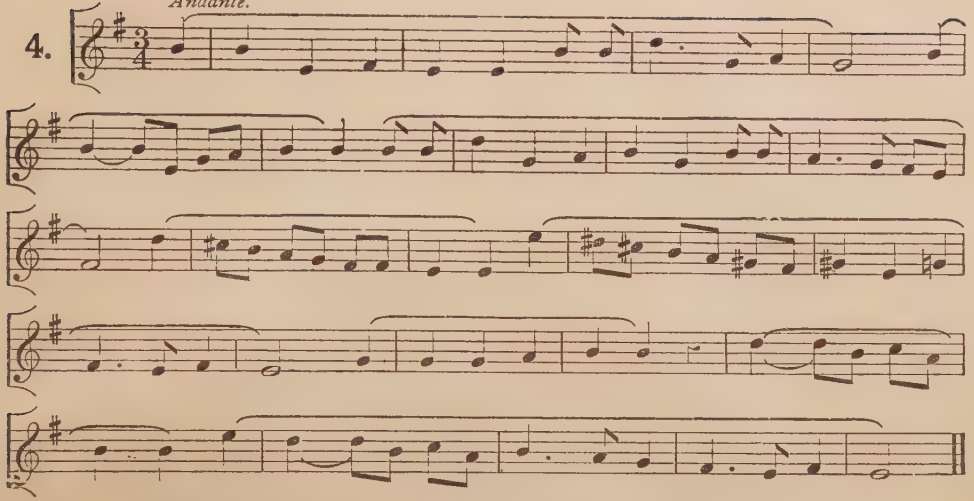
"On the banks of Allan water."
Andante moderato.



* Accented passing-note on chord of Bb.

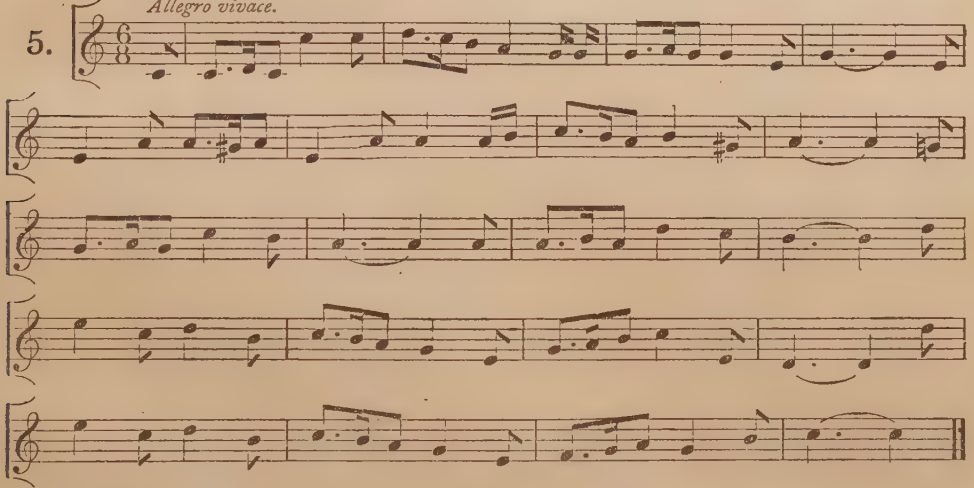
OLD ENGLISH MELODY—"O Willow, willow."

Andante.

4. 

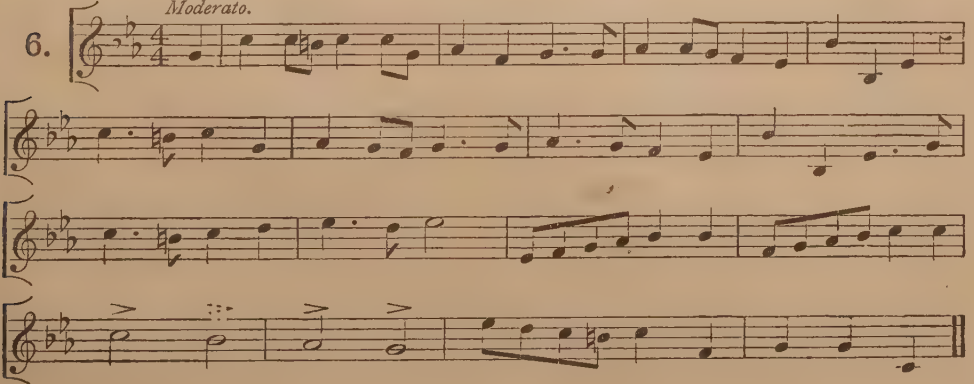
OLD ENGLISH MELODY—"Come, lasses and lads."

Allegro vivace.

5. 

OLD ENGLISH MELODY—"Down among the dead men."

Moderato.

6. 

CHAPTER XXXV.

ON HARMONIZING AN UNFIGURED BASS.

1.—The adding of harmonies to an unfigured bass is a very valuable means of impressing the situation of the various chords of a key upon the memory, and affords scope for the student's own invention, shewn in the construction of an interesting melody above such a bass.

2.—With the aid merely of the concordant triads and the chord of the Dominant 7th, it is possible to harmonize effectively most diatonic basses, and the first exercises given on this subject are so designed.

3.—The following schemes will indicate at a glance the harmonies possible to each degree of the major and minor scales, using only concordant triads and their inversions, and the Dominant 7th and its inversions :—

MAJOR KEY.

	Concordant Triads.			Dominant 7th.
Tonic.				
Super-tonic.				
Mediant.				
Sub-dominant.				
Dominant.				
Sub-mediante.				
Leading-note.				

MINOR KEY.

	Concordant Triads.			Dominant 7th.
Tonic.				
Super-tonic.		*		
Mediant.				
Sub-dominant.		*		
Dominant.				
Sub-mediante.				
Leading-note.				

4.—Of course, it need hardly be said that the different positions of the Dominant 7th (as of every discord) can only be used where the bass will permit of their proper resolution :—

Bad.

4
2

* It being possible to treat the diminished Triad as a concord in its first inversion, it is, in that form, included in the above tables of concords.

EXERCISES.

(ADD ALTO AND TENOR PARTS.)

Hymn-tune.

1.

Musical score for Exercise 1, Hymn-tune. It consists of two systems of grand staves (treble and bass clef). The first system is numbered '1.' and the second system is unnumbered. The key signature is one flat (B-flat) and the time signature is 4/2. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Pastorale.

2.

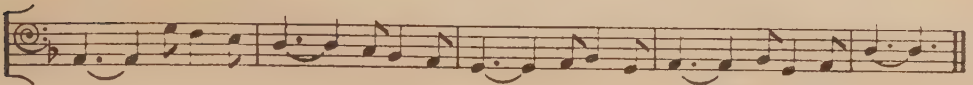
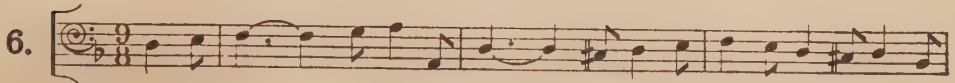
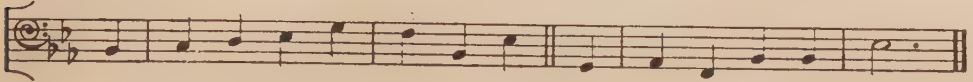
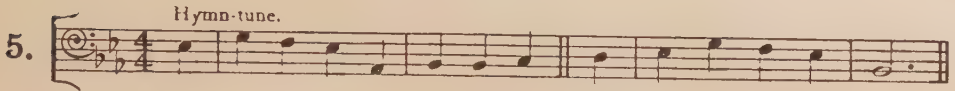
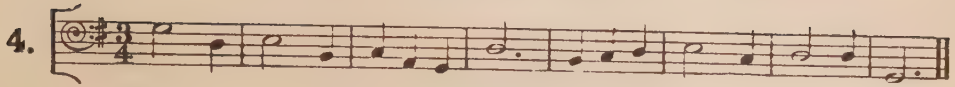
Musical score for Exercise 2, Pastorale. It consists of two systems of grand staves (treble and bass clef). The first system is numbered '2.' and the second system is unnumbered. The key signature is one sharp (F-sharp) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Double Chant.

3.

Musical score for Exercise 3, Double Chant. It consists of two systems of grand staves (treble and bass clef). The first system is numbered '3.' and the second system is unnumbered. The key signature is two sharps (F-sharp and C-sharp) and the time signature is 2/2. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

(ADD SOPRANO, ALTO AND TENOR.)

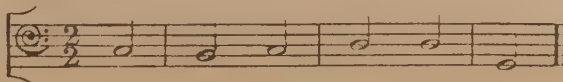


5.—After the student has worked through the foregoing exercises, he should endeavour to harmonize the following more difficult basses, introducing passing-notes and modulations to related keys. He need not then limit himself to common chords and Dominant 7ths, but may by degrees, as he progresses in his studies in harmony, include the several chords possible in any key.

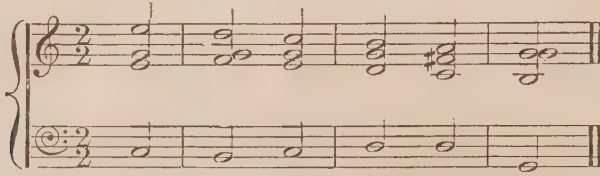
6.—Very few definite rules can be given for working such exercises, beyond those already set forth earlier in this chapter and in the chapters immediately preceding ; but the following hints may be found useful :—

(a) Where the bass moves quickly, many of the notes should be treated as passing-notes, or notes in arpeggio upon one harmony, as the case may be.

(b) An intended modulation may often be detected by the presence of accidentals, or by the progression of the bass at the end of a phrase, a perfect cadence being formed by the rise of a 4th, or fall of a 5th, *e.g.* :—



where the bass would imply a modulation from the key of C to the key of G, ending with a full close in that key, thus :—



7.—For further practice in harmonizing melodies and unfigured-basses, the student is referred to the Author's "Appendix to Practical Harmony," and "350 Exercises in Harmony, Counterpoint, and Modulation," to Dr. Ebenezer Prout's "Additional Exercises to Counterpoint," or to Mr. Frederic Corder's "Exercises in Harmony and Composition," in each of which he will find an extensive collection of exercises, which he is strongly advised to work, and from which he cannot fail to derive great advantage.

MORE DIFFICULT UNFIGURED BASSES.

1. *Hymn-tune.*

2. *Minuet.*

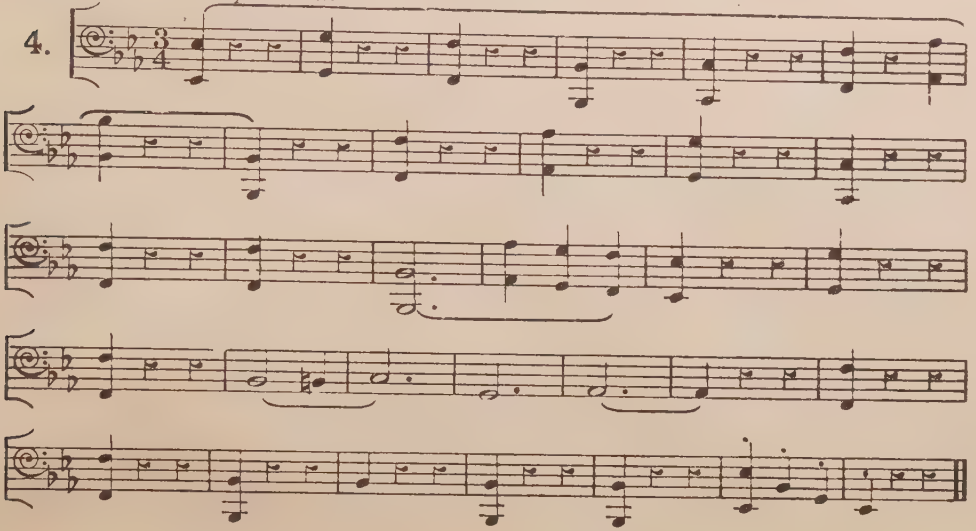
3. *Allegro maestoso.*

* The direction "*Tasto Solo*" implies that these six bass-notes are not to be fully harmonized, but that the three upper parts are to be in unison or 8ves. with them.

N.B.—The following more elaborate exercises consist of basses to be harmonized freely for the pianoforte—not in strict four-part harmony throughout.

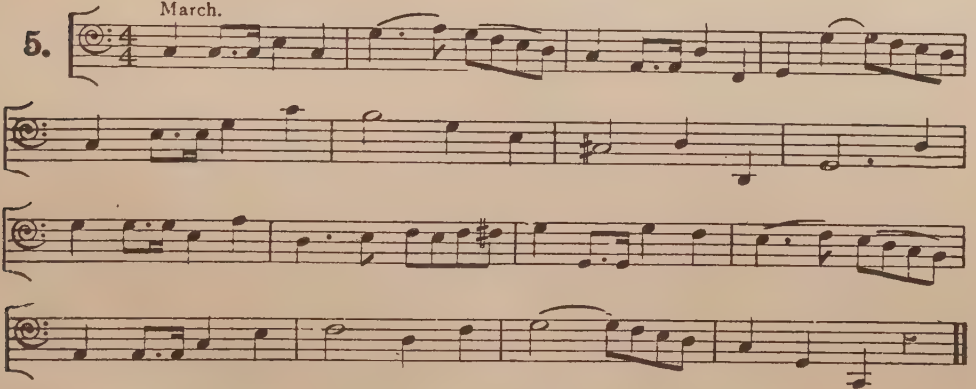
Tempo di valse.

4.



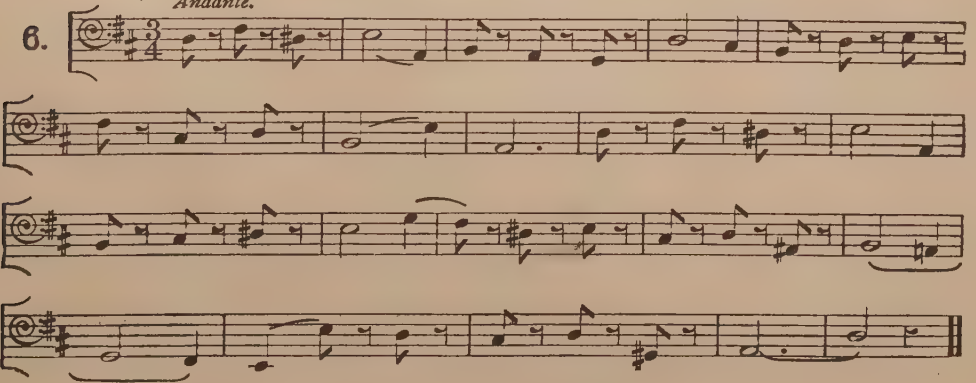
March.

5.



Andante.

6.



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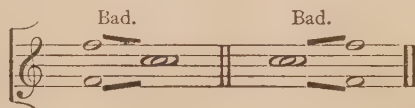
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SUPPLEMENT.

CHAPTER II.

SEC. 13 (page 5).—The progression from an octave to a unison, or from a unison to an octave, has very much the same effect as that of consecutive octaves, and should be avoided, *e.g.* :—



CHAPTER III.

EXERCISES ON FIRST INVERSIONS.

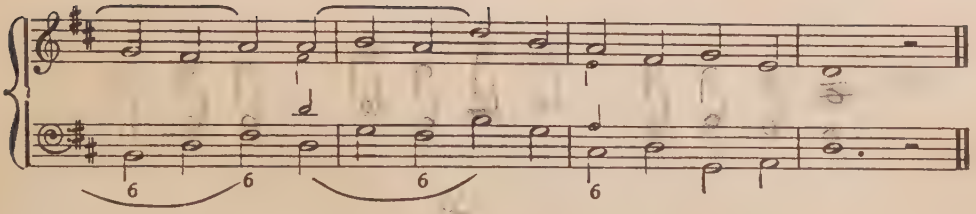
The following Exercises may be used in addition to those given on pages 8 and 9:—

4. Musical staff with treble and bass clefs, 3/4 time signature, key signature of one flat (B-flat major). The melody is in the treble clef, and the bass line is in the bass clef, marked with a '6' indicating the sixth finger. The exercise consists of 10 measures.

5. Musical staff with treble and bass clefs, 4/4 time signature, key signature of one flat (B-flat major). The melody is in the treble clef, and the bass line is in the bass clef, marked with a '6' indicating the sixth finger. The exercise consists of 10 measures. An 'X' mark is placed above the first measure of the melody.

6. Musical staff with treble and bass clefs, 4/2 time signature, key signature of two sharps (D major). The melody is in the treble clef, and the bass line is in the bass clef, marked with a '6' indicating the sixth finger. The exercise consists of 10 measures. An 'X' mark is placed above the first measure of the melody.

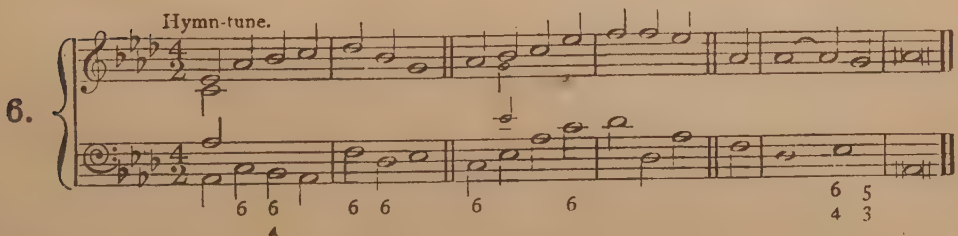
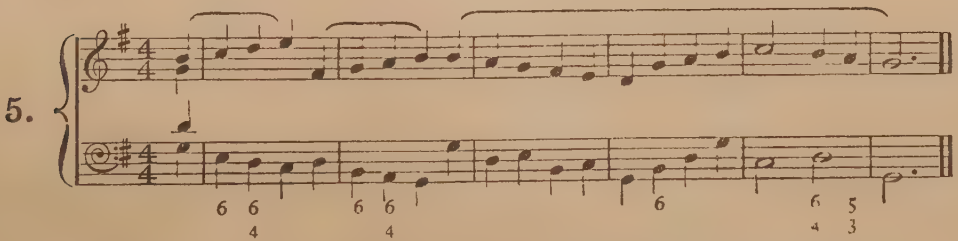
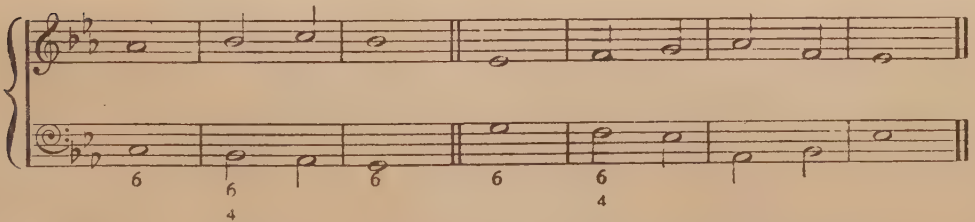
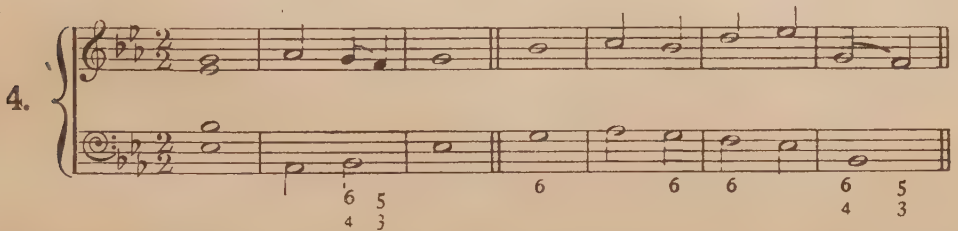
X Passing-note, to be disregarded, so far as the harmony is concerned.



CHAPTER III.

EXERCISES ON SECOND INVERSIONS.

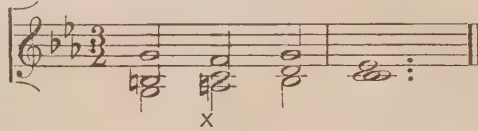
The following Exercises may be used in addition to those given on page 12 :—



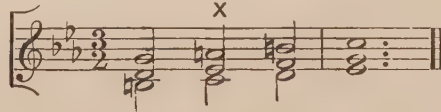
CHAPTER V.

SEC. 9 (page 17).—Occasionally, the *Major 6th* of the melodic minor scale is used in chord-formation, under the following conditions :—

- (i.) When the *bass* rises by step from the Dominant to the Leading-note; in this case a first inversion may be taken on the Major 6th of the scale, *e.g.* :—



- (ii.) When an *upper part* in the same manner proceeds upwards from the Dominant to the Leading-note; in this case a first inversion containing the Major 6th of the scale may be taken on the tonic bass, *e.g.* :—



CHAPTER XIII.

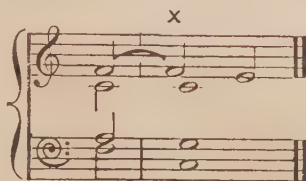
SEC. 3 (page 46).—As the subject of suspensions often presents difficulties to the average student, the following observations may be of assistance :—

- (i.) The introduction of suspensions does not *alter* the harmony of a passage, but merely embellishes it. To illustrate this, let the student compare the two following passages :—

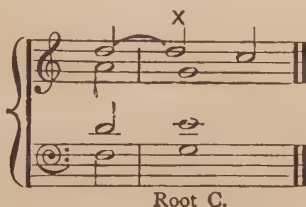
Here (a) represents a simple succession of chords, which in (b) are ornamented—in five places—by Suspensions. It will be seen that, in every

instance, when the suspended (tied) note moves by step to its resolution, the chord is identical with the corresponding one in (a), the suspension having been simply the result of a delaying of the movement of a note of the preceding chord.

SEC. 6 (page 47).—A Suspension takes its name from its distance from the *root* of the chord over which it is held, e.g., the F marked x in the following example is a *suspended 4th*, for the simple reason that it stands at the distance of a 4th from the root of the chord, viz., C :—



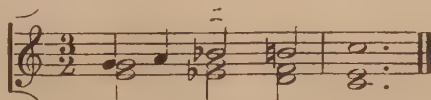
For a similar reason, the D marked x below is a *suspended 9th*, for, when it resolves on to C, a 6_4 chord is the result ; the *root* is therefore C, and the D stands from that root at the distance of a 9th :—



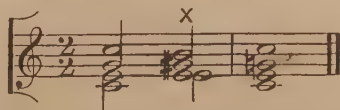
CHAPTER XXVI.

SEC. 8 (pages 108 and 109).—Other less frequently used chromatic concords are to be met with in modern music, e.g. :—

(a) A major common chord on the *minor 3rd* of the scale :—

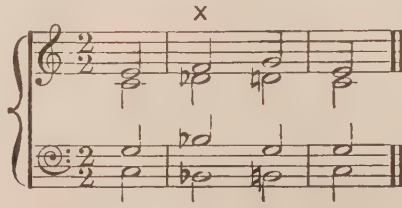


(b) A major common chord on the *major 3rd* of the scale :—

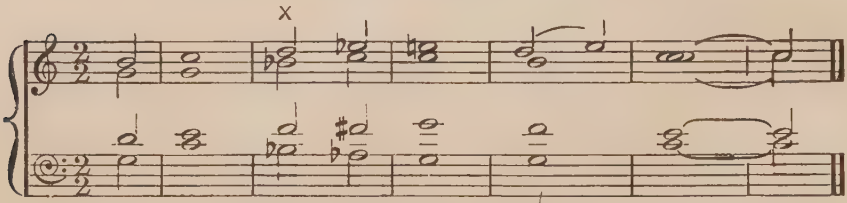


N.B.—The G# in this chord is, according to the Harmonic Chromatic Scale, an A♭, and the chord consequently derived from a Dominant root, the three notes being respectively the 13th, minor 9th, and 3rd of that root.

(c) A *minor* common chord on the *minor 7th* of the scale :—



(d) A *major* common chord on the *minor 7th* of the scale :—



* * * The above chords are very rarely found in conjunction with the minor form of the key.

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